

THE DIAPASON

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LARGE REUTER ORGAN FOR WICHITA FALLS

INCLUDES "CHEST OF VIOLS"
Will Be Installed in Enlarged First Baptist Auditorium in Texas City—
New Division Playable from All Manuals.

The Reuter Organ Company has been selected to build a four-manual organ to be installed in the enlarged auditorium of the First Baptist Church of Wichita Falls, Tex. An extensive building program is under way and is expected to be completed by Easter of 1956.

Negotiations for the contract were handled by Robert A. Geisler, Fort Worth representative of the Reuter firm. The final design of the organ was developed by Franklin Mitchell of the Reuter Company. Of interest is a separate division playable from all keyboards, the "chest of viols".

The resources of the instrument will be as follows:

GREAT ORGAN.
Violone, 16 ft., 61 pipes.
Principal, 8 ft., 61 pipes.
Diapason Conique, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Spitz Flöte Harmonic, 4 ft., 61 pipes.
Twelfth, 2 2/3 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Furniture, 4 rks., 244 pipes.
Cymbal, 3 rks., 183 pipes.
Trombone, 8 ft., 73 notes (Solo).
French Horn, 8 ft., 73 notes (Solo).
Chimes, 21 bells.

SWELL ORGAN.
Flauto Dolce, 16 ft., 85 pipes.
Geigen Principal, 8 ft., 73 pipes.
Rohrflöte, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Flauto Dolce, 8 ft., 73 notes.
Flute Celeste (GG), 8 ft., 66 pipes.
Principal, 4 ft., 73 pipes.
Flauto Traverso, 4 ft., 73 pipes.
Flauto Dolce, 4 ft., 61 notes.
Blockflöte, 2 ft., 61 pipes.
Plein Jeu, 4 rks., 244 pipes.
Fagotto, 16 ft., 85 pipes.
Trumpet, 8 ft., 73 pipes.
Fagotto, 8 ft., 73 notes.
Vox Humana, 8 ft., 61 pipes.
Clarion, 4 ft., 73 pipes.
Tremulant.

CHOIR ORGAN.
Quintaten, 16 ft., 85 pipes.
Diapason, 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 pipes.
Gemshorn, 8 ft., 73 pipes.
Gemshorn Celeste (GG), 8 ft., 66 pipes.
Quintaten, 8 ft., 73 notes.
Nachthorn, 4 ft., 73 pipes.
Quintaten, 4 ft., 61 notes.
Nasard, 2 2/3 ft., 61 pipes.
Waldflöte, 2 ft., 61 pipes.
Tierce, 1 3/4 ft., 61 pipes.
Larigot, 1 1/2 ft., 61 pipes.
Zauberflöte, 1 ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.
Harp, 49 bars.
Tremulant.

SOLO ORGAN.
Solo Flute, 8 ft., 73 pipes.
Solo Viole, 8 ft., 73 pipes.
Solo Viole Celeste (CC), 8 ft., 73 pipes.
Trombone, 16 ft., 97 pipes.
Trumpet Harmonic, 8 ft., 73 pipes.
French Horn, 8 ft., 73 pipes.
English Horn, 8 ft., 73 pipes.
Trombone Clarion, 4 ft., 73 notes.
Tremulant.

CHEST OF VIOLS
[Separately enclosed in its independent expression chamber, and provided with a separate expression pedal.]
Contra Viole, 16 ft., 97 pipes.
Viole, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 73 pipes.
Viole d'Amour, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 73 pipes.
Viole, 8 ft., 73 notes.
Viole, 4 ft., 73 notes.
Viole, 2 ft., 61 notes.
Viol Cornet, 3 rks., 183 pipes.
Tremulant.

PEDAL ORGAN.
Contra Bourdon, 32 ft., 12 pipes.
Contrebasse, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Violone, 16 ft., 32 notes. (Great).
Quintaten, 16 ft., 32 notes. (Choir).
Flauto Dolce, 16 ft., 32 notes. (Swell).

WILLIAM E. ZEUCH LEAVES AEOLIAN-SKINNER



AFTER HAVING SERVED the Aeolian-Skinner Company for thirty-eight years William E. Zeuch, vice-president of the company, has retired, according to an announcement from Aeolian-Skinner.

Mr. Zeuch is a well-known organist aside from his long activity in the field of organ design and sales. When he moved to Boston in 1916 he was appointed organist and choirmaster of the old South Congregational (Dr. Hale's) Church. When this church was merged with the First Church in Boston in 1926 he became its organist and director and he has continued in this position. Mr. Zeuch is still active on the organ bench and has shown no evi-

dence of a desire to retire. Not only does he enjoy his church work, but his retirement from business activity gives him more time for practice.

Mr. Zeuch is a native of Chicago and spent his early life in this city. He was a student of Dr. Peter C. Lutkin, founder of the Northwestern University School of Music, and later studied with Guilman in Paris. Before going to France he was organist of St. Peter's Episcopal Church. Afterward he was for some years organist and director at the First Congregational Church of Oak Park. In Chicago he was also connected with the Aeolian Company, which then built residence organs.

Flauto Dolce Quint, 10 1/2 ft., 32 notes. (Swell).
Octave, 8 ft., 32 pipes.
Bourdon, 8 ft., 12 pipes.
Violone, 8 ft., 32 notes. (Great).
Quintaten, 8 ft., 32 notes. (Choir).
Flauto Dolce, 8 ft., 32 notes. (Swell).
Flauto Dolce Quint, 5 1/2 ft., 32 notes. (Swell).
Choral Bass, 4 ft., 32 pipes.
Bourdon, 4 ft., 12 pipes.
Nachthorn, 2 ft., 32 pipes.
Mixture, 3 rks., 96 pipes.
Bombarde, 16 ft., 32 pipes.
Trombone, 16 ft., 32 notes. (Solo).
Fagotto, 16 ft., 32 notes. (Swell).
Trombone Quint, 10 1/2 ft., 32 notes.
Bombarde, 8 ft., 12 pipes.
Trombone, 8 ft., 32 notes. (Solo).
Fagotto, 8 ft., 32 notes. (Swell).
Bombarde, 4 ft., 12 pipes.
Fagotto, 4 ft., 32 notes.
Chimes.
Tremulant.

EVERY YEAR Capital University's Chapel Choir Conductors' Guild sponsors an anthem competition, the object of which is to encourage well-known composers to write church music, to discover young or unknown composers and to develop good church musical literature. This year the annual competition is open to all composers. Anthems should be suitable for average church choirs. The contest closes Sept. 1. For complete contest rules write to Everett W. Mehrlay, contest chairman, Mees Conservatory, Capital University, Columbus 9, Ohio.

FREDERICK C. MAYER LEAVES WEST POINT AMID PLAUDITS

The retirement of Frederick C. Mayer as chapel organist and choirmaster at the United States Military Academy in West Point became effective Dec. 31. A military review was accorded Mr. Mayer Jan. 8 and the band played his new march, "Spirit of West Point." Mr. and Mrs. Mayer left for Florida in January and plan to remain there for several months. They will then go to Michigan, where they hope to build a home on the lake shore near Holland.

An editorial which appeared Dec. 28 in the *Newburgh, N. Y., News* said in part: "Sunday after Christmas, in spite of the joyfulness of the season, was sad for West Pointers, on the reservation and throughout the country and world wherever duty has called them, because it marked the conclusion of the service of the post's eminent organ builder, organist and choirmaster, Frederick C. Mayer. At the zenith of his musical career, his retirement has come through rules on age which President Truman waived but President Eisenhower has not."

W. A. Foley of New York City is serving as interim organist at West Point. No one has been appointed to take Mr. Mayer's place.

FINE PERFORMANCES HEARD IN NEW ORLEANS

GUILD CONCLAVE A SUCCESS

Midwinter A.G.O. Meeting Draws 150 to Southern City, Where Recitals, Discussions and Entertainment Fill Program.

Recitals of unusual excellence, papers and discussions that dealt with such important subjects as the Guild examinations, and three days of social contact and good fellowship marked the annual midwinter convclave of deans and regents of the American Guild of Organists, held Christmas week in New Orleans. A total of 150 members registered for the meetings. Every hotel being filled for the New Year's Day Sugar Bowl game, the visitors were obliged to leave in many instances earlier than they wished, but during the session they saw much of the city and were well entertained.

The convclave was opened officially at the Roosevelt Hotel in the forenoon of Dec. 28. Henry S. Jacobs, A.A.G.O., dean of the New Orleans Chapter, introduced the Rev. H. F. Rest, chaplain of the chapter, who pronounced the invocation; Mrs. Marvin Fair, convclave chairman, and S. Lewis Elmer, president of the Guild, who welcomed the visitors. The representative of Mayor Morrison expressed a very cordial welcome to the organists and presented to President Elmer a golden key to the city and a certificate of honorary citizenship.

After luncheon in the cafeteria of the magnificent new buildings of the New Orleans Baptist Theological Seminary an organ forum marked by very interesting papers was held. James G. Bryan, dean of the Pennsylvania Chapter, presided over the discussion. J. H. Osseward, A.A.G.O., of Christ Church Cathedral, Houston, Tex., spoke on "The Organ and the Church Service". He stated that it is on their hymn playing that too many organists fall down. Claude L. Murphree, F.A.G.O., organist of the University of Florida, dealt with "Smoothing Out the Service" and those who heard him gained many valuable hints. The third speaker was Wilbur Held, F.A.G.O., of the faculty of Ohio State University, state chairman for Ohio, whose paper on "Organ Performance and Organ Teaching as a Concern of the Guild", deplored the lack of study and thorough preparation of too many organists who lacked training for church playing.

Teague Is First Performer

William C. Teague gave the first convention recital on the new Möller organ in the seminary Tuesday afternoon and strengthened his reputation as one of the ablest of the younger nationally-known concert organists. He began with a tasteful interpretation of Mozart's *Fantasia in F*, followed by the *March from Bach's "Dramma per Musica"* and the *Prelude and Fugue in A minor*. Then came five of Brahms' *Chorale Preludes*. These offerings were followed by modern compositions—M. Searle Wright's setting of "Greensleeves," Karg-Elert's "Adeste Fideles," Rowland Leach's delightful "Chollas Dance for You" and the impressive "Nombres" from de Maleingreau's "Symphony de la Agneau Mystique". This last was a powerful number. Mr. Teague gave a virile rendition of the Bach *Prelude and Fugue* and played this entire program with dignity, precision and a complete command of the instrument.

After dinner at the Touro Synagogue the Guild forces moved to the First Baptist Church to hear another of the new generation of organ virtuosos—Donald McDonald. Mr. McDonald, a graduate of Union Theological Seminary, played the four-manual Casavant in the new edifice

of the church. His program was divided about equally between Bach and the modern French writers for the organ. The Bach group consisted of the Sinfonia to "We Thank Thee, God", the Chorale Prelude "My Soul Doth Magnify the Lord" and the Toccata, Adagio and Fugue. A fine piece of work on these was followed by the Pastorale of Roger-Ducasse, beautifully registered; Langlais' "Dialogue for the Mixtures" and the same composer's "The Nativity", closing the recital with Messiaen's "God among Us".

From the recital by Mr. McDonald the Guild group went to the beautiful Southern home of Mrs. Bertrand Kiern on Jackson Avenue, where a reception was held in honor of Ferdinand Dunkley, F.A.G.O., a founder of the A.G.O. Here this venerable organist, of whom all the New Orleans members are proud, shook hands with the younger visitors and recalled some of the events of the early days. Refreshments were served by Mrs. Kiern.

Deans and Regents Entertained

Wednesday opened early with the president's breakfast, at the Roosevelt, for deans, regents and state chairmen of the A.G.O. This was the occasion for reports from these Guild officers which presented a picture of the activities throughout the nation and indicated the healthy enthusiasm in practically every state of the Union. The next event on the program was a choral workshop, held in Dixon Hall of Newcomb College, Tulane University. Two outstanding experts in church choral training were the speakers—Wesley A. Day, F.A.G.O., organist and choirmaster of St. Mark's Episcopal Church in Philadelphia, and Mrs. Madeline Ingram of the faculty of Lynchburg College, whose address at the conclave in Richmond, Va., last year made a deep impression. One of the features of Mr. Day's talk consisted of illustrations of prevailing bad habits in choir singing with the aid of a small chorus from the college. Mrs. Ingram used a children's choir by way of illustration. She and Mr. Day both incorporated in their addresses suggestions of decided practical value to every choir director.

A splendid diversion for all who attended the conclave was a harbor trip Wednesday afternoon on the large yacht "Good Neighbor" as guests of the city of New Orleans, which owns the boat. A long trip both up and down the busy Mississippi harbor, viewing shipping from various parts of the world, captivated all.

Recital by Lilian Carpenter

Miss Lilian Carpenter, F.A.G.O., of the faculty of the Juilliard School of Music in New York City, gave the late afternoon recital in Sinai Temple. Miss Carpenter has been heard in every part of the United States and it may safely be said that she has never disappointed an audience that appreciates good organ music. Her program was well diversified and a model of variety. Opening with a Christmas group, she played Bach's "In dulci Jubilo" (two settings) and his chorale prelude on "Nun freut Euch". Langlais' "La Nativité", Richard Purvis' setting of the old English tune "Green-sleeves" and the lovely Pastorale of Joseph W. Clokey. This gave two contemporary American compositions. Then followed the Bach Passacaglia, Cesar Franck's Prelude, Fugue and Variation, five Brahms' chorale preludes, the scintillating "Divertissement" of Vierne, the same composer's delicate Berceuse and, as a climactic closing number, Vierne's Allegro Risoluto from his Second Symphony, which in addition to its power was a piece of real color.

Trumpets and trombones gave color to the recital Wednesday evening in Sinai Temple which was arranged by Frank Collins, professor of music at Louisiana State University in Baton Rouge. Mr. Collins was at the organ and gave a brilliant performance assisted by the Loyola University brass choir of New Orleans, directed by George A. Jansen. This group consists of three trumpeters and three trombones. Robert Morgan, tenor, and Charles McDonald, field drum, were other participants. The "Sonata Pian e Forte" by Gabrieli for brass and organ was the opening number, followed by Gottfried Reiche's Seventh Sonata, in which organ and brass alternate in the first part, while the second part is a fugue. After Mr. Collins had played the well-known "Sister Monica" of Francois Couperin, Purcell's Voluntary for trumpet and organ received a thrilling rendi-

tion. The Bach chorale prelude on "Liebster Jesu" and his Fugue in G were followed by the Voluntary in C major of Purcell for two trumpets and organ. Vierne's "Les Angelus", a triptique for voice and organ, published in 1931, was reminiscent of morning, noon and evening prayers. Daniel-Lesur's "In Paradisum" led up to Langlais' "Mors et Resurrectio", one of a set of three Gregorian paraphrases. Two little-known chorale preludes by Kenneth Klaus were on "O Man Bemoan" and "From Heaven the Angel Host". The program closed with Dupre's "Poeme Heroique," a military march of great power written in 1935, while Mr. Collins was studying with Dupre, for the new organ and Cathedral of Verdun. The composer's gift for canons and combinations of themes is shown in the brasses.

The entire program was an apt illustration of the effectiveness of the organ with brass instruments in a large auditorium.

Between the recitals of Miss Carpenter and Mr. Collins the entire Guild party were guests of Sinai Temple at dinner. A gracious welcome was extended to the organists by Dr. Julian B. Feibelman, the rabbi. The late evening was spent at a Christmas party in the St. Charles Avenue Christian Church, where Norwegian as well as Swedish and Danish customs of the season were explained and demonstrated and refreshments were served.

Events of Closing Day

Thursday, the last day of the conclave, was not as busy as the preceding days. In the morning at Temple Sinai the examination session was held and Claude L. Murphree of Florida presided and led the discussion of matters relating to the Guild tests.

This was followed by a recital played by Vincent E. Slater, organist and choirmaster of Plymouth Congregational Church in Fort Wayne, Ind. Mr. Slater, last of the conclave recitalists, maintained the high standard of the performances that preceded his own and gave a program of fine proportions and varied content. He played: Prelude and Fugue in A minor, Bach; First Movement, C major Trio-Sonata, Bach; Chaconne in E minor, Buxtehude; "Rhosymedre", Vaughan Williams; Gregorian Rhapsody, Langlais; "Eli, Eli, Lamma Sabachthani", Tournemire; "Sonata da Chiesa", Hendrik Andriessen. The last was a fitting climax.

Luncheon at the temple was the closing event of the New Orleans meeting and the enthusiasm displayed at the opening was maintained to the end. Many lingered after the luncheon to say goodbye.

Everyone present remarked on the clocklike precision of all arrangements and the fine welcome the visitors had received, and gave great credit for the success of the conclave to Mrs. Marvin Fair, the chairman; Henry S. Jacobs, dean of the local chapter; Walter S. Jenkins and David Warriner, Jr., other members of the committee, and many other New Orleans organists.

NATIONAL CATHEDRAL CHOIR ON FIRST TOUR IN 47 YEARS

The doors of the cities of Cleveland and Detroit were swung open wide Dec. 11 and 12 to the choir boys of Washington Cathedral and Paul Callaway, their choirmaster, when that group made its first out-of-town appearances in its forty-seven-year history. In Detroit the Ford automobile factory was opened and put into operation on a holiday solely for the benefit of the boys. In Cleveland the Y.M.C.A. swimming pool was opened at an unusual hour and the United States coast guard provided professional supervision in order that the boys might enjoy a swim. In that same city the boys were applauded by Leopold Stokowski at a luncheon given by Mrs. W. G. Mather, one of the principal backers of the trip.

An audience of 2,400 packed Trinity Cathedral in Cleveland Dec. 12 to hear the concert of a cappella music by composers from the sixteenth century Johann Walther to the contemporary John La Montaine. In Detroit at St. Paul's Cathedral 1,400 auditors were on hand.

The choir is made up of thirty boys who sing treble and twenty-two men and boys who sing alto, tenor and bass.

THE DIAPASON

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- VIII Peters Edition No. 247: Allabreve (D); 4 Concerti (G, a [Vivaldi], C [Vivaldi], C); Fantasy (C); 2 Fugues (C [Hexachord], g); 3 Preludes (C, C, G); 8 Short Preludes and Fugues (C, d, e, F, G, g, a, Bb).
- IX Peters Edition No. 2067: Aria (F); 14 Chorale Preludes; Partita (Chorale Variations on "Ach, was soll ich Suender machen"); Fantasia (G [Concerto]); Fantasia con imitazione (b); Fantasy and Fugue (a); 2 Fugues (G [Fugue a la Gigue], G); Labyrinth (c); Pedalexercitium; 3 Trios (G, G [Telemann], c).

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GRAY NOVELLO

EASTER, 1955

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Christ the Lord is Risen.....	W. Glen Darst.....	.20
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Peal Out, Ye Bells.....	Douglas Major.....	.20
This is the Day.....	Eric H. Thiman.....	.15
Go, Congregation, Go (Lent Holy Week).....	John Antes.....	.35
Behold a Sight (Lent).....	Simon Peter.....	.20
Thy Guiding Hand (Lent).....	Karl Reissiger.....	.25

FOR JUNIOR CHOIR

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ORGAN

Improvisation on "All Hail the Power"..... Maurice C. Whitney.....	.75
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ORGAN WITH OTHER INSTRUMENTS

Alleluia!..... Theodore DuBois.....	1.50
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Arranged for Organ and Brass Quartet (3 Trumpets and 1 Trombone) by Chester Kingsbury

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GRAY-NOVELLO

EDWARD SHIPPEN BARNES TEACHES NEW TOCCATA



EDWARD SHIPPEN BARNES is here shown with Una Fay Rentz, a senior in the school of music at the University of Redlands, who recently played Mr. Barnes' Toccata on a Gregorian Theme at a recital. Mr. Barnes' retirement from the First Presbyterian Church of Santa Monica, Cal., which he served for sixteen years, was reported in the November issue of THE DIAPASON. He and Mrs. Barnes are making their home at Palm Desert, Cal., and they are frequent visitors at the University of Redlands.

Mr. Barnes is a well-known figure in the musical world. For many years he was on the editorial board of G. Schirmer and made decisions on the publication of music for that firm. The Boston Music Company published his "School of Organ Playing" in 1921; J. Fischer & Bro. published his "Modulation in Theory and Practice for the Church Organist" in 1949; his organ compositions have been released by the leading music publishers of this country and France. After a distinguished career in New York and Philadelphia as organist-choirmaster he went to Santa Monica in 1938.

MRS. IRENE MANNING MATHIS, ARKANSAS ORGANIST, IS DEAD

Mrs. Irene Manning Mathis died in a Little Rock, Ark., hospital Dec. 21. She was a prominent Little Rock and Arkansas musician. For thirty years Mrs. Mathis had served as organist and choir director at Temple B'Nai Israel and for twenty of those years she had performed the same duties at the Second Presbyterian Church. Before serving these two churches

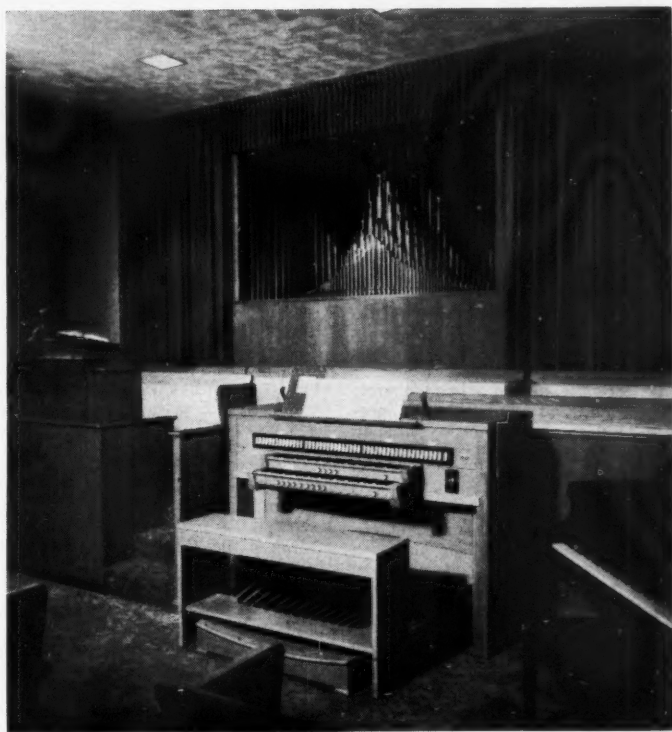
she had been organist at Christ Episcopal Church and the First Presbyterian. For a number of years she was organist at the Consistory. Mrs. Mathis was a charter member of the Arkansas Chapter of the A.G.O. and had served as its dean from 1936 to 1938. She was also a member of the Aesthetic Club.

Mrs. Mathis was a graduate of the University of Arkansas. Since her graduation she had studied with Porter Heaps, Palmer Christian, Mr. Whitehead at Northwestern, Lois Meyer and Andre Paire and had done summer work at Northwestern, the University of Michigan, Juilliard and Chautauqua.

Mrs. Mathis is survived by five sisters and one brother. The funeral was held Dec. 23 at the Second Presbyterian Church with the Rev. Marion Boggs and Rabbi Ira E. Sanders officiating.

To quote from an editorial by the editor of the *Arkansas Gazette*: "For thousands of Arkansans the sound of music will always evoke memories of Irene Manning Mathis. . . Mrs. Mathis was a tireless patron of music in Arkansas. Her help and encouragement salvaged the careers of an untold number of aspiring musicians. Death last week wrote the end to a distinguished, courageous career that has left a lasting imprint upon this community"

The Jewish Temple had planned a reception for Mrs. Mathis to mark her thirty years' service to it, but because of her illness was unable to hold the reception. Rabbi Sanders had composed a poem which he had planned to read at that reception.



Church of Jesus Christ of Latter Day Saints

Wenatchee, Washington

SPECIFICATION OF THE ORGAN

GREAT ORGAN

- 16' Quintaton (Prepared for)
- 8' Gedeckt Pommer
- 8' Spitzflöte
- 8' Dolcan (Swell)
- 4' Prestant
- Grave Mixture (II Rks.)
- Fourniture (III Rks.) (Prepared for)

SWELL ORGAN

- 8' Viola
- 8' Viola Celeste
- 8' Dolcan
- 4' Flute Harmonique
- 2 3/4' Rohr Nasat
- 2' Octavin
- 8' Hautbois
- Tremulant

POSITIV ORGAN (Prepared for)

- 8' Nason Flute
- 4' Koppel Flöte
- 2' Lieblich Prinzipal
- 1-3/5' Terz
- 1 1/3' Larigot
- Zimbel (III Rks.)

PEDAL ORGAN

- 16' Gedeckt Bass
- 16' Quintaton (Great)
- 16' Sanftbass
- 8' Spitzprinzipal
- 4' Choral Bass
- Rauschquinte (II Rks.)
- 16' Contre Hautbois (Prepared for)
- 8' Hautbois (Swell)
- 4' Hautbois (Swell)

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Jaak Lemmens, Who Founded the Belgian School of Playing

By CAMIL VAN HULSE

On one of my recent trips to Europe, as I was traveling and visiting in my native Belgium, I was crossing the section of country situated between Antwerp and the German border. This section is called by the natives "de Kempen". It is, by Belgian standards, sparsely populated and contains no large cities. I decided to stop at Herenthals, one of the small towns, and from there made my way to Zoerle-Parwijs, a very small hamlet, not shown on any but the largest maps, and quite isolated from the outside world.

Going straight to the village church, a rather nondescript pile with a low steeple, I entered in what seemed a dimly lit, quiet crypt-like interior done in late baroque style. Standing still, I was overcome by the sepulchral silence and felt myself surrounded by ghosts of the past while my mind tried to fly back some hundred-odd years, when a youngster, almost a child, would enter this very church, kneel and make the sign of the cross, then climb the steps of the winding staircase to the rickety organ loft, seat himself at the little one-manual instrument, and begin practicing.

The name of the youngster was Jaak Lemmens; he was destined to become the founder of the now famous Franco-Belgian school of organ and of the equally famous Interdiocesan School of Sacred Music at Malines, the prototype of many schools of sacred music over the world.

Jaak Nikolaas Lemmens was born Jan. 3, 1823, in Zoerle-Parwijs, Belgium. His father, Jan Baptist Lemmens, a veteran of the Napoleonic wars, was serving in the multiple capacity of sexton, sacristan, organist and schoolteacher. The family was housed in a building erected on the cemetery grounds adjoining the church; part of the structure was used as school-room for the village youth. The little organ up in the church loft had a manual of nearly two octaves extension and a few notes in the pedal.

It was not long before Father Lemmens noticed the unmistakable signs of his son's great musical gifts. When little "Kobe" was 7 the villagers pointed with justifiable pride to the fact that the youthful local genius could sing or play clear through a whole service at mass. When Kobe turned 11 his father had taught him all he himself knew, hence he sent the boy for further instruction to Van Den Broeck, organist of Diest, a larger village nearby. Four years later Master Van Den Broeck dismissed his charge with a blessing and good wishes, declaring that he had nothing further to teach him. Full of ambition, the lad went and matriculated in the Conservatory of Music in Brussels. After briefly interrupting his studies for financial reasons, substituting for his father as school-teacher and serving a while as organist in Diest, Jaak Lemmens resumed his courses in Brussels under Godineau, Michelot, Grishner (organ) and Fétis (counterpoint and fugue). Fétis, well remembered as one of the founders of musicology, was then the director of the Brussels Conservatory; he, too, was struck by the prodigious talent of young Lemmens, whom he took immediately under his special protection. In three consecutive years Lemmens took three degrees in the following order: piano (1843), composition (1844) and organ (1845). When he obtained this last diploma he was 22 and his lifelong task was all cut out for him: he would devote himself wholly to the noble instrument, so neglected in his days.

Having been granted, at the request of his teacher Fétis, a government subsidy for further study, Lemmens left immediately for Breslau, where he placed himself under the tutelage of Adolph Hesse, with the express stipulation that the work of J. S. Bach was to be the principal subject of study. Hesse was at that time one of the leading Bach exponents on the organ. He was not slow in recognizing and developing the extraordinary talent of his Belgian pupil, so that in one year he did

not hesitate in proclaiming him to be his equal. Inasmuch as recipients of government grants were required to report to the authorities about their activities and accomplishments, one may imagine the satisfaction with which Fétis read the following in a letter written him by Hesse in 1847: "... I have nothing more to teach Mr. Lemmens: he plays the most difficult works of Bach as well as I can do it myself." After spending some more time in Germany and making many valuable and inspiring contacts, Lemmens returned to Belgium in 1848 and was offered the position of teacher of organ at the Brussels Conservatory.

Then began for him this fertile career of teacher, virtuoso and reformer—a career which lasted until his death and which has borne the most remarkable fruits, since its result has been nothing less than the renaissance of organ which we now know under the historic name of "Franco-Belgian School". There is no need to dwell on the lamentable state of decadence to which organ music and playing had sunk in Lemmens' day. The period from Bach's death in 1750 until Mendelssohn's revival of the "St. Matthew Passion" in 1829 is marked in all history books as the absolute low of those "dark ages" of the organ.

Rather than to follow, step by step, the activities of Lemmens during his professorship in Brussels, we shall give a picture of the far-reaching influence of his teaching, his writings and his example. Fétis, once the teacher of Lemmens and now one of his staunch friends and admirers, wrote in his remarkable "Biographie Universelle des Musiciens", volume 5, the following account:

Truly there was at the time not a single organist worthy of the name in this country. Finger substitution, without which a real legato is impossible, was unknown until Mr. Lemmens began to teach it. As to the pedals, no one in Belgium had the slightest notion of its technique; in fact, the construction of pedalboards was so clumsy as to render them unfit for anything but long-held bass notes. Mr. Lemmens' teaching in the conservatory brought about a complete reform in the construction of the pedals as well as in the principles of organ design, and it revived the true art of the organist.

The young aspiring organists who flocked to Lemmens in Brussels were legion. Among the roster of names we read: Tilborghs, Loret, Maily, Riga, Callaerts, Bogaerts, Lust, Massagé, Andlauer, Coppens, De Mol, Maes, Guilmant, Widor. The last two named were to carry the torch after their teacher and become the leaders of the organ renaissance in France, while Tinel would head the movement in Belgium.

In the matter of organ design, the influence of Lemmens was no less deeply felt in France than in Belgium. Aristide Cavallé-Coll, the pioneer in French organ construction, owed many of his ideas and improvements to suggestions made by his Belgian friend.

In spite of a heavy teaching schedule Lemmens never ceased to preach by example. His organ recitals, always featuring a generous amount of Bach, often attracted crowded houses. They were especially popular in France, where they were attended by the leading musical figures of the day, such as Adam, Auber, Halévy, Meyerbeer, Rossini, Ambroise Thomas, Cherubini et al. In England, where his performances drew capacity audiences, Lemmens enjoyed the friendship of W. T. Best, Sterndale-Bennett, Young and many others. It is in England that he found his life companion: he married Helen Sherrington, an opera singer, on Jan. 7, 1857, in the Church of St. John's Woods, London.

In 1869 Lemmens resigned his professorship in Brussels. He knew that his work as pedagogue would now be carried on by capable hands and that his favorite instrument was again taking its rightful place in the world of music. Wishing to devote his time to concertizing and composing, he took up residence in a chateau he had built in his beloved country of "de Kempen". From this peaceful retreat he made frequent trips abroad, being in demand to play at dedications of new organs which had been built in conformity with the new principles of organ design. But he did not forget his native

hamlet of Zoerle-Parwijs. The man who had been acclaimed in world capitals and who had played for kings would sometimes return to the little two-octave organ where he practiced as a youth and he would make the vaulted ceilings echo strains they had never heard before. More than ever the village was proud of its celebrated son, electing him honorary officer in many village societies. A village band which meanwhile had been organized proudly announced to the world that it would be known as "De Lemmensvrienden"!

But the easy life was not meant for him. Lemmens was at heart a reformer, an organizer, a leader. During his many visits to the choir lofts of surrounding towns and villages he had been struck and chagrined by the lamentable way in which Gregorian chant was rendered. The traditions had been lost or neglected and the chant was usually sung at a slow, lifeless pace, with an accompaniment consisting of a chord on each note, robbing the melodies of all grace and suppleness. Suddenly it dawned on Lemmens that only half of his life task was done. He had initiated a successful renaissance of the organ; now he felt it was his sacred duty to do the same for the chant, which was the priceless heritage of the Catholic Church. Already in his forty-sixth year, Lemmens felt he had no time to lose, so he set about his self-imposed task with feverish zeal.

This time there could be no question of making reforms by way of existing educational channels; there was no official school or center for the teaching of Gregorian; in fact, the authentic expression and interpretation had been lost and were not available in any documents or treatises. The reader should be reminded here that the investigations of Solesmes, although under way, had not yet been made public. Dom Gueranger was carrying on his researches and hunting up sources all over Europe, but it was not until 1881, the year of Lemmens' death, that Dom Pothier brought out the first pamphlet on Gregorian chant entitled "Les Mélodies Grégoriennes d'Après la Tradition". Hence the only course of action possible was to found his own school, where the correct traditions of the chant would be practiced and taught.

Lemmens resolutely began "laying his wires". He held conferences with the Archbishop of Malines and other bishops, with civil authorities, church dignitaries and musical experts; everywhere he discussed plans for his school, expounded his own theories for the proper interpretation of the chant and communicated his own enthusiasm to his hearers by his inspired demonstrations. His concert career was suddenly dropped; he foresook society life and personal gain in order to give himself undividedly to this new ideal. In July, 1878, Lemmens received an official letter from Cardinal Deschamps in Malines giving church approbation and support to his school for sacred music. He then journeyed to Rome to interview Pope Leo XIII, who had enthusiastically applauded his organ playing during the days that he was papal legate in Belgium, and who now wholeheartedly endorsed his project.

Returning to Belgium, Lemmens soon issued the first prospectus of the School of Sacred Music, which would be ready to receive pupils in January, 1879. The curriculum, covering an average of six years of work, was a heavy and comprehensive one. It was divided into three main subjects, each with a number of required related courses (there were no "electives"—it was "all or nothing"):

1. Organ, including a required course of piano which had to be carried through until "proficiency" was attained.
2. Gregorian chant, with required courses in liturgy, ritual, Latin, history, aesthetics.
3. Creative training in harmony, counterpoint, fugue and all the current forms, large and small, of sacred composition, both vocal and instrumental.

In spite of this heavy program, hitherto unheard of for students who were preparing for a mere "church job", there was an immediate enrollment of twenty talented young men. When these twenty were promoted to second-year course thirty others took their place in first year. Lemmens had the great satisfaction of seeing his school thriving beyond all expectations. With himself as director at the

helm, and his magic drawing power as a teacher of organ, the enrollment kept increasing steadily.

But the satisfaction of seeing his school and its curriculum become a model after which many schools of sacred music would be patterned all over the world, even to the United States, was denied him. Three years of directorship had exhausted his strength. One day after giving his class of organ playing he fainted. Taken home, he was ordered to bed and was never to see his school again. The day before he died, knowing the end was near, he insisted on singing the stirring chant "Te Deum Laudamus". Lemmens died Jan. 30, 1881.

Suddenly I was awakened from my meditations by organ sounds. While I was thinking of the past somebody had come into the church, had softly climbed the stairs to the organ loft and was now playing the lovely "Prayer" by Lemmens. This was followed by a Prelude, a Fantasy and Fugue on "Laudate Deum" and a Finale, all taken from the master's "Ecole d'Orgue". The whole program was well played and betrayed excellent schooling. When the player came down the staircase I went to meet him. He was the young man appointed as organist where once Lemmens had grown up and practiced. When I mentioned that my own father had been a pupil of Lemmens we felt like old friends.

"Yes", he went on to explain, "things have changed a good deal since the days of Lemmens. The little one-manual organ has been replaced by a better instrument. I myself am a graduate of the Lemmens school. I realize that it is quite an honor to serve in this church where the master played and sang. I like to come in here when all is quiet and to let the walls reverberate to the music of him who did so much for organ music and for better standards in church music. There is hardly a church in Belgium, be it ever so little, where the organist does not have his diploma from Malines or one of the diocesan schools of music.

Leaving the church my companion asked whether I had visited the grave. I replied I had not, but fully intended to do so. Together we walked in the little cemetery and stopped before a simple tombstone in the form of a cross. The inscription reads:

TE DEUM LAUDAMUS
Jacobus-Nicolaus
LEMMENS
Geboren 3 Januari 1823
Gestorben 30 Januari 1881

My guide explained further: "The old house and schoolroom where the family lived were razed to make room for more graves. So when the remains of Lemmens were transferred here for burial somebody had the felicitous idea to dig the grave at exactly the same spot where the baby's crib had been standing. And so Lemmens is one of very few mortals who is buried exactly where he was born."

The thought is indeed a touching one, but it is in conformity with the profound humility of this great man who professed to his friends that "he would rather be buried in the shadow of his village church than in Westminster or Pere-Lachaise Cemetery."

BOYS OF ST. THOMAS' HAVE BUSY SEASON IN NEW YORK

The boys of the St. Thomas Choir School in New York made two appearances in Carnegie Hall in November and December. The first performance was with a group of ten boys who sang in the first New York performance of "Carmina Burana", by Carl Orff, under the direction of Leopold Stokowski. All of the boys of the school sang in the "Damnation of Faust" by Berlioz in a benefit concert for the Metropolitan Opera, conducted by Robert Lawrence. The boys were also heard in a concert in the Wadsworth Atheneum in Hartford Dec. 21 and on the 23rd they appeared on the Kraft Television Theater program.

The Vienna Choir Boys were guests of the St. Thomas Choir School at a tea given by the vestry Dec. 22 and for their Christmas Eve party Dec. 24. The Vienna Boys joined with the St. Thomas Church choir in a service of carols Sunday afternoon, Dec. 26. This program drew such a crowd that the doors of the church had to be shut and many people turned away.

ADEL PR

Miss has been the Fir N. Y. burn M choir Church mas po Decemb certo in ganist. audienc sequen Sunday

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WITH since th Universi of stud boarded concert Florida. James I gave con forty-five represen foreign Philippi

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ADEL HEINRICH AT FIRST**PRESBYTERIAN, AUBURN, N. Y.**

Miss Adel Heinrich of Cleveland, Ohio, has been appointed minister of music at the First Presbyterian Church of Auburn, N. Y. Since beginning her duties at Auburn Miss Heinrich has formed five choirs, plus a student nurses' choir at Auburn Memorial Hospital. The combined choirs of First and Second Presbyterian Churches in Auburn presented the Christmas portion of Handel's "Messiah" in December, preceded by Handel's Concerto in B flat, with Miss Heinrich as organist. This program was heard by an audience of 700 and was broadcast subsequently in a transcribed program on Sunday afternoon.

Miss Heinrich was graduated from Flora Stone Mather College of Western Reserve University, Cleveland, in 1951, winning her diploma *magna cum laude* and as a member of Phi Beta Kappa and Mu Phi Epsilon. She received several music awards and scholarships while attending Reserve. After completing a year's graduate work at Oberlin Conservatory, Miss Heinrich transferred to Union Theological Seminary in New York City and received her master of sacred music degree in May, 1954. Previous to going to Auburn, Miss Heinrich was organist and director at the First Presbyterian Church in Baldwin, Long Island; Zion Evangelical and Reformed Church in Cleveland, and substitute organist for one summer at the Lakewood Methodist Church. Her organ instructors include Dr. Hugh Porter, Grigg Fountain and Russell Gee, and master classes with André Marchal and E. Power Biggs. Miss Heinrich also studied composition with Harold Friedell and John Reymes King, and plans to perform her Lenten cantata, "Ah, Dearest Master", at Good Friday services this year.

WITH A RECORD OF nearly 850 concerts since they were organized in 1926, Boston University's Seminary Singers, composed of students from the school of theology, boarded a bus Jan. 14 for a three-weeks concert tour down the Atlantic seaboard to Florida. Directed by their founder, Dr. James R. Houghton, the Seminary Singers gave concerts in several states. Among the forty-five young men in the chorus are represented twenty-four states and three foreign countries—Germany, Japan and the Philippines.

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Publishers Issue

Many New Anthems
For Easter and Lent

By JAMES S. DENDY, MUS.B.

Since our column on Easter anthems in the January issue several new numbers have been released and some of them are outstanding. Richard T. Gore's "The Sun Shall No More Go Down," published by J. Fischer & Bro., certainly deserves special mention. The text is a careful composite of sentences from Scripture. The music is written for four-part mixed choir with organ and there are no *divisi* passages (we often wonder why so many writers insist on inserting *divisi* passages in otherwise simple numbers, thus limiting the usefulness of their work). There are short solos of a recitative nature and they are in no way objectionable. Solos in church music are to be condemned when they distract from the message of the text or the spirit of corporate worship, but this fault has been carefully avoided by the composer. Mr. Gore's anthem is the product of fine musicianship and a true understanding of the purpose of church choral offerings. It will require careful preparation but there are no extraordinary technical difficulties.

One of the outstanding virtues of David H. Williams' anthems is their practicality from the standpoint of the ordinary parish choir. A flair for producing music that is pleasing and an innate sense of good taste enable Mr. Williams to turn out an anthem like "Come, Ye Faithful, Raise the Strain." A feature of this number is that some of the passages may be sung by a youth choir, though this is not necessary. The publisher is the H. W. Gray Company. The same house has issued another anthem which is definitely on the "recommended" list: W. Glen Darst's "Christ the Lord Is Risen Today". Of seven pages four are for voices in unison and another page is in two parts. Mr. Darst has thus simplified matters greatly for the director whose rehearsal time is limited and whose singers are not skillful sight readers. This is a spirited but dignified anthem and it will be enjoyed by both singers and congregation.

George Lynn's "Ye Sons and Daughters" (Presser) is an interesting setting of the words and melody of the ancient Latin hymn for SATB *a cappella* (some *divisi*). The harmony has an ingratiating modal flavor. The number is described as an Easter introit and it should be quite effective for this purpose. Presser also issues an SAB arrangement by Rob Roy Peery of the hymn-tune "Vigiles et Sancti" with the text "Joy Dawns Again on Easter Day." It is published under the title "A Joyous Easter Hymn." From the same publisher we have a pleasing and singable Easter carol, "Sing All Ye Christian People." George Blake wrote the music for SATB *a cappella* and the text is by the well-known English writer Jan Struther.

H. Alexander Matthews' "Come, See the Place Where Jesus Lay" (Gray) might be described as "the traditional Easter anthem." After an organ introduction a soprano or tenor starts the ball rolling with "In the end of the Sabbath"; then on the next page the choir continues the carefully established key of E minor and works its way through D minor and related keys to C major, where we begin hearing strains of "Innsbruck." We finally arrive at the key of G and the chorale comes forth with full force, embellished by a soprano obbligato in the upper regions. The last page is a chorus of "Alleluia" with a resounding *largamente* "Amen."

Claude Means' "The Day of Resurrection" should appeal to those directing children's choirs. This simple and cheerful carol has a tune that is easy to learn. It is for unison voices with optional descant and the publisher is the R. D. Row Music Company. "Peal Out, Ye Bells," by Douglas Major, is a carol type anthem for mixed voices and organ (Gray). Helen Jun Marth's "He Is Risen on This Day" (C. Albert Scholin & Sons) incorporates a junior choir with mixed voices but as a musical composition it is rather naive. Noel Goemanne's "Christ Is Risen" (Gregorian Institute of America) consists of three verses with fanfare-like choruses of "Alleluia" before and after.

"Builders" is the title of an Easter service or pageant for children written by Joseph W. Clokey and published by the H. W. Gray Company. Complete instructions for the presentation of this interesting service are included. Some parts are sung and others are read, with opportunities for congregational participation.

Lily Strickland's "The Lord Is Risen Indeed" (R. D. Row Music Company) is an extremely simple compilation of short solos and choruses. The length is thirty-one pages.

Only one special issue for Palm Sunday has come to our attention. It is an excellent four-part setting of the proper antiphon, "Hosanna to the Son of David," by J. H. Ossewaarde (Gray). Use of the organ is optional and the number may be performed as an introit or as a short anthem. One of the characterizing features of Mr. Ossewaarde's writing is the smoothness of the vocal lines and he combines them in a way which will assure the kind of sonority so desirable in this style of music.

Among the issues that have been received from the Galaxy Music Corporation are three which are especially suitable for Lent. Lowell Riley's "A Prayer for Righteousness" is scored for SSATTBB *a cappella* with soprano solo. Two sections of soprano solo accompanied by humming voices comprise nearly half of this number. The harmonies are interesting and the vocal lines are not difficult. "Faithful Cross," by Hermene Warlick Eichhorn, is a very pleasing SSA setting of the fourth and fifth verses of the hymn "Sing, My Tongue, the Glorious Battle" (Fortunatus). The composer has treated these lines sensitively and this will be a worthwhile number for use in Passiontide. Haydn Morgan's "Wilt Thou Walk Beside Me, Lord?", though not specifically for a penitential season, is entirely appropriate. The general scoring is for SATB but the sopranos have more than one important *divisi* section. It is an easy anthem.

Going on with pre-Easter music, Warren Martin has arranged the spiritual "Calvary" for SATB *divisi a cappella* and it is published by Theodore Presser. The same house issues George Lynn's SATB *a cappella* arrangement of "Crucifixion." William J. Skeats' "Ye Fair Green Hills of Galilee," for SATB with accompaniment, has a Scottish Psalm-tune flavor because of the held notes which begin and end the phrases. It is an easy setting. The publisher is J. Fischer, who also issues E. A. Hoydesven's SAB setting of "Come with Me, I Am Love."

A short cantata within the scope of an amateur choir need not be trite. David H. Williams proves this in his "On the Passion of Christ," published by the H. W. Gray Company. It is scored for mixed voices and organ, with soprano, tenor and baritone solos. The performance time is approximately thirty minutes. Mr. Williams is also kind to the organist and no pyrotechnics are demanded. But the melodies and harmonies will capture the attention of the listener without distracting from the message of the text; and what more complimentary thing could one say about a cantata of this nature? The work is in no way pretentious.

Besides the new Galaxy issues already mentioned we have the following: "Let Not Your Heart Be Troubled," SATB, Paul Beckhelm; "Rejoice in the Lord," SATB, Robert G. Olson; "Trampin'," SATB, Edward Boatner; "Like Doves Descending," SATB, Mary Weaver; "Proclaim Liberty," TBB, George Mead. The Beckhelm number is a thoughtfully composed setting of the beloved words from St. John's Gospel. "Rejoice in the Lord" is spirited, with a quiet middle section. Mr. Boatner's composition is an *a cappella* spiritual. The composer of "Like Doves Descending" is the widow of the well-known Powell Weaver. "Proclaim Liberty" is, strictly speaking, not a sacred number, but it is one to keep in mind for a patriotic occasion.

Valuable new editions of Bach's Cantata No. 56 ("Ich will den Kreuzstab gerne tragen") and Mozart's Requiem have been published by the C. F. Peters Corporation. The Bach cantata is, of course, for bass solo, but since it is short it will combine admirably with a choral work to make up a program. Though it was written origi-

For Lent and Easter

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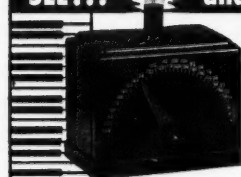
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nally for the nineteenth Sunday after Trinity, it is certainly appropriate for the Lenten season. Along with the new vocal score of the Mozart Requiem Peters has published the full orchestra score and a set of orchestra parts. This is the first time that these have been available on a purchase basis and the price is reasonable.

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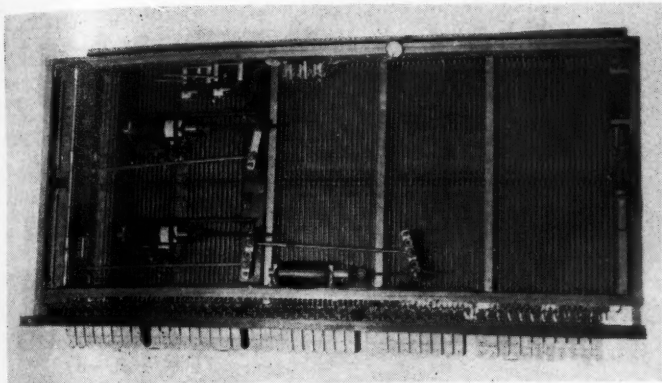
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A carillon of forty-seven bells cast at the Royal van Bergen Bell Foundries was dedicated Dec. 5 at the Citadel, well-known military college in Charleston, S. C. Dr. Kamiel Lefevere, carillonneur of the Riverside Church in New York City, gave the opening recital. The bells were given by Charles Ezra Daniel and Robert Hugh Daniel in memory of Major Thomas Dry Howie, an alumnus of the Citadel who fell in world war 2. As part of the service of dedication the cadet choir, under the direction of Captain G. M. Nichols, sang Noble's "Souls of the Righteous." Arrangements have been made to add twelve bells to the set.

McCLATCHY-ROCKHOLT VOWS SAID IN AUGUSTA CHURCH

Carrie Bailie McClatchy, choirmaster of St. Paul's Episcopal Church in Augusta, Ga., and Stanley Preston Rockholt, member of the music faculty of the Moody Bible Institute in Chicago, were married Dec. 26 at St. John Methodist Church in Augusta.

Mr. and Mrs. Rockholt plan to make their home in Chicago when he is released from the army in June. For the last two years Mr. Rockholt has been on leave of absence from his teaching position and from St. James' Methodist Church, where he served as organist and choirmaster.

gloria meyer

St. John's Methodist Church
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THE HAMMOND ORGAN COMPANY announced in December that it has established a new franchised dealer organization in Canada and has begun direct shipments to twenty leading department stores and music dealers.

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KATHRYN LOEW WILL OPEN LENTEN SERIES IN CHICAGO

A series of six recitals on Sunday afternoons in Lent at St. Peter's Catholic Church, an imposing modern edifice in downtown Chicago, will be sponsored by the Illinois Chapter of the A.G.O. The first of these recitals will be played Feb. 27 at 4:30 by Mrs. Kathryn Loew, organist of the Church of the Holy Spirit in Lake Forest, Ill. Mrs. Loew's program will be as follows: Two Versicles on the Second Tone, Moreno; Prelude and Fugue in A major and "These Are the Holy Ten Commandments," Bach; "The Celestial Banquet" and "Outburst of Joy," Messiaen; Chorale Prelude and Fugue on "O Heart-breaking Sadness," Brahms; Prelude and Fugue in G minor, Dupré; Meditation on a Communion Hymn, Sowerby; Toccata from Symphony 5, Widor.

Other recitals will take place as follows: March 6, Godfrey Tomanek of Michigan City, Ind.; March 13, James S. Dendy, organist and choirmaster of Grace Episcopal Church, Hinsdale, Ill.; March 20, Dr. Arthur Becker, head of the music department at DePaul University; March 27, Gordon Farndell, head of the organ department at North Central College; April 3, Rene Dosogne, organist of St. Ita's Catholic Church, Chicago.

RAYMOND E. RAPP DIES AFTER LONG CAREER IN WASHINGTON

Raymond E. Rapp, A.A.G.O., for many years an organist in Washington, D. C., and until 1945 manager and buyer for the book department at Woodward & Lothrop, the large department store, died on New Year's Day at the age of 59 years. At the time of his death Mr. Rapp was organist of the Church of the Holy Communion. He also had served St. Alban's Episcopal Church, St. Margaret's Episcopal and the First Baptist Church. Mr. Rapp died of a heart ailment and complications after an illness of two weeks.

Mr. Rapp was born in Decatur, Ill., and studied under private teachers. After service in world war I he attended Washington University in St. Louis, where he was organist of Holy Communion Episcopal Church. He became affiliated with the American Guild of Organists about 1919 and received the associateship certificate five years later. At that time he was studying under Arthur Davis.

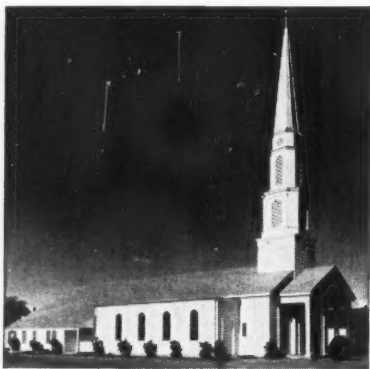
Mr. Rapp and his family moved to Washington in 1927 from Belleville, Ill., where he was head of the high school music department. For a number of years he was accompanist for the Woodward & Lothrop Chorus. He also held various posts in the Masonic order.

Surviving Mr. Rapp are his widow, Florence R., and five children.

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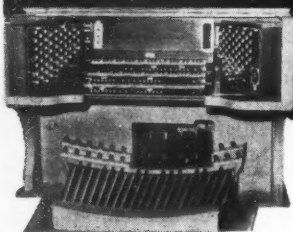
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BOOK BY WOMAN ORGANIST IS GASTRONOMICAL SUCCESS

Angela Catanzaro, a Milwaukee organist, has just "cracked" a New York publishing house, but not with an organ sonata or a book on church music. Miss Catanzaro's opus is entitled "Mama Mia Italian Cookbook" and it has already begun to win recognition for its author. This young woman, who is described in the *Milwaukee Journal* as "an attractive and diminutive brunet," is organist of St. Rita's Catholic Church, an active member of the Milwaukee Chapter of the American Guild of Organists, a student at the Wisconsin Conservatory of Music and an employee of a Milwaukee business concern. Her hobby is entertaining and she sometimes serves as many as thirty persons in the apartment which she and her sister maintain.

It has been rumored that one enterprising Guild chapter already has commissioned from Miss Catanzaro a recipe for "Chicken Ricercare alla Frescobaldi" and that another would like the specifications for "antipasto ripieno."

The publisher of Miss Catanzaro's book is the Liveright Publishing Corporation.

A FESTIVAL SERVICE in honor of Albert Schweitzer was held Jan. 9 at the First Unitarian Congregational Church, Brooklyn Heights, N. Y., where Harold Heeremans, F.A.G.O., is the organist and choirmaster. Mr. Heeremans played Bach's Fugue in B minor as the prelude and several of Bach's choral numbers were sung.

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15 Regional Conventions from Coast to Coast in 1955

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The President's Column

Again for three days in the week following Christmas the annual national midwinter convocation of the A.G.O. proved its worth. The choice of city was indeed a happy one, for New Orleans, with its colorful setting and artistic traditions, was the ideal locale for the 1954 convocation. The dean of the host chapter, Henry S. Jacobs, and the chairman of the convocation committee, Mrs. Marvin Fair, with supporting committees, organized a rich program of events and we are grateful to all who planned and worked so faithfully for this Guild project. Our deep appreciation is also extended to the distinguished artists who participated in the programs. Each measured up to Guild standards and the panel discussions, placing equal emphasis on choral work and organ playing, were greatly enjoyed. It is always thrilling, at the meeting following the president's breakfast, to hear Guild officials from so many parts of the country tell of the activities in their respective chapter centers. The attendance record at this convocation was the highest yet. Every succeeding year shows an increase in the number of delegates and the interest in these midwinter gatherings on the part of those fortunate enough to attend has an especially strong appeal.

Attention is directed to the complete list of 1955 regional conventions published in the January issue. They are well distributed throughout the fifteen regions, making it possible for every member of the A.G.O. to attend the convention most conveniently located. Attendance is not limited to members living in any definite region.

The New York City Chapter has made much progress in planning for the national biennial convention to be held in New York City in June, 1956. The Waldorf-Astoria has been chosen as official hotel and headquarters.

National A.G.O. Sunday will be observed May 1, the third Sunday after Easter. This important Guild occasion, which increases in significance each year, holds special interest this year, as it is the tenth anniversary of the institution of this national custom, which was proposed by Charles Taylor, a member of the Hartford, Conn., Chapter.

Expansion of the Guild throughout the fifteen regions continues in a remarkable manner. About 2,500 members were elected or reinstated in 1954. Twenty-nine new chapters, three branches and three Guild student groups were organized in seventeen states and one territory. It was my privilege to visit thirty-six chapters in fourteen states during the calendar year.

The most recently organized chapters are: Lakeland, Fla.; Pocono Mountains (Stroudsburg, Pa.); Canton, Ohio; Lorain County (Elyria, Ohio); Alaska; Florida West Coast (St. Petersburg); Waco, Tex.; Columbus, Ga.; Missoula, Mont.; Jackson, Miss.; Broward County (Fort Lauderdale, Fla.); Buena Vista (Storm Lake, Iowa). New branches are: Gainesville, Fla.; Port Huron, Mich. New Guild student groups: Baldwin-Wallace College, Berea, Ohio; Eastern Tennessee State College; Ithaca Conservatory of Music. My most recent chapter visits were to Elmira; Allegheny (Salamanca, N. Y.); Buffalo (thirty-fifth anniversary of the chapter); Syracuse; Ithaca; Pocono Mountains (Stroudsburg, Pa.); Cincinnati; Knoxville; New Orleans (while attending convocation); Shreve-

port; Fort Smith; Little Rock; Indianapolis.

Of the many outstanding projects of chapters and branches of the A.G.O. may I mention at this time: Recitals sponsored by the Isthmian Branch in Balboa, Panama Canal Zone; St. Luke's Cathedral, Ancon, C.Z., organists, Franz Manfredi, Carl P. Ijams and James L. Oakley, Jr.; bass, Robert U. Schultz; accompanist, Earl C. Kenney; Fort Smith, Ark. Chapter, series of recitals broadcast over station C.B.S.; and the Knoxville, Tenn. Chapter, series of four brochures containing interesting articles on the "King of Instruments", designed to attract the attention especially of very young students.

S. LEWIS ELMER.

INDIANA CHAPTER—The Indiana Chapter started the new year with a dinner and business meeting Jan. 11, as guests of Zion Evangelical and Reformed Church. The women of the church served the dinner. Dean Mallory W. Bransford, head of the organ department, at Butler University, is choir director and organist of Zion Church. After the dinner the Jordan Chorale of Butler University gave a recital. Bruce Tolbert is its director. The organ recital was presented by David Ramsey. Mr. Ramsey has his master's and bachelor's degrees from Butler University. He also studied in France. Mr. Ramsey is organist and choir director of the First Methodist Church in Anderson, Ind., one of the largest Methodist churches in Indiana. Dr. W. H. Bransford is minister of the Anderson Church. He is the father of our dean. . . . We were honored when S. Lewis Elmer, national president of the Guild, visited with officers and friends. Programs for the recital were furnished by Edward H. Holloway, Jr., of the Holloway Wilson Organ Company.—Mrs. FLORENCE MILLETT, Secretary.

INDIANA UNIVERSITY CHAPTER—Christmas organ music was featured at the December meeting of the chapter, held at the First Presbyterian Church, Bloomington. The program was as follows: "Vom Himmel hoch," Rachelbel (Ariene Combs); Chorale Preludes on "In dulci Jubilo," Buxtehude and Langlais (Herbert White); "O Come, Emmanuel," Walton (Donald Kilmer); "A Carol," O'Conner-Morris (Jeanne Bray); "Silent Night," arranged by Black (Marilyn Lessly); Pastoral and "Cradle Song," Saxton (Edward Stochowicz); Variations on a Noel, Dupré (Professor George Wilson).—JEANNE BRAY, Secretary.

WHITEWATER VALLEY—The January meeting of the Whitewater Valley Chapter was held at the Central Christian Church, Connersville, Ind., Jan. 4. Lawrence Appar, sub-dean, opened the meeting with a silent prayer. Plans were discussed for the hymn festival to be held Sunday, Feb. 20, at 3:30 in the high school auditorium of Connersville. Mrs. Marjorie Beck Lohman, Mrs. Wilberta Pickett, Mrs. Lillian Evans Adams and Lawrence Appar gave a demonstration of choral music with the members singing the anthems. Mrs. Robert Simon, Mrs. David Herrick, Marion Smith and Gene Emrick composed the committee for the social hour at which refreshments were served.—Mrs. DAVID HERRICK, Registrar.

ST. JOSEPH VALLEY CHAPTER—Members of the St. Joseph Valley Chapter were entertained Dec. 28 in the home of Mr. and Mrs. John H. Buzby, South Bend, Ind., for their annual Christmas party. Mrs. Lester M. Finney and Mrs. William E. Nelson were assisting hostesses. Mrs. Buzby decorated her home in the holiday motif with pine boughs and red candles. After dinner the members visited several churches to see decorations. Professor Daniel H. Pedtke, F.A.G.O., played organ selections at St. Patrick's Catholic Church, where he is director. He played Bach's Prelude in C minor, Prelude on "B-A-C-H," Liszt; "Gesu Bambino," Yon, and his own improvisation on Christmas hymns. Mrs. William E. Harnisch, director of music at St. Paul's Memorial

Methodist Church, played at that church "Christmas in Sicily," Yon; "The Virgin's Slumber Song," from Edmundson's Suite No. 2, and "Miniature Nativity Suite," Alfred Taylor. At St. Peter's Evangelical and Reformed Church the organ was played by the dean, Arnold E. Bourziel, A.A.G.O., of Niles, Mich. He presented "Noel Basque," Benoit, and "Puer Natus Est," Titcomb.—LESTER M. FINNEY, Registrar.

LOUISVILLE, KY.—The Louisville Chapter dispensed with serious subjects for its December meeting and had a Christmas banquet with turkey and trimmings. A decorated basket was brought out with the gifts brought by each member. The basket was covered with a piece of string attached to each gift. Each person drew a gift, inside of which was a verse especially appropriate for organists. Christmas games followed this and then the group sang Christmas songs, with accompaniment by members of the Guild with their toy instruments in Spike Jones fashion. There were about fifty in attendance.—DORIS GENE BOWMAN.

KANSAS CITY, MO.—The chapter met at the Community Christian Church Dec. 7. A delightful smörgasbord was prepared by Mrs. Anton Erickson and her committee. The Misses Monica and Josephine Johnson gave a refreshing and humorous talk on Swedish Christmas customs and sang several Scandinavian songs. Many members and guests were present to enjoy the food and entertainment.—GLADYS CRANSTON, Registrar.

HUTCHINSON, KAN., CHAPTER—Since the organization of the chapter during the past year meetings have been held every month in the churches of the city. The following young organists of the community were presented in recitals: Misses Evelyn Johnson, Bethany College, Lindsborg, Kan.; Barbara Ghormley, Wooster College, Wooster, Ohio; Catherine Dukelow, Park College, Parkville, Mo.; Virginia Hallman, University of Kansas, Lawrence; Stephen Clements, College of Emporia, Emporia.—INEZ H. GUSTAFSON, Secretary.

BILLINGS, MONT., CHAPTER—The first year of the Billings, Mont., Chapter was one of growth, enthusiasm and achievement. In January, 1954, the organizational meeting was held in the First Presbyterian Church, with Dr. Philip Turner presiding. In February the following officers were elected: Dean, Dr. Philip Turner; sub-dean, Mrs. Robert Leonard; secretary, Mrs. Clyde Fisher; registrar, Dr. Arthur J. Movius; treasurer, Mrs. J. Brown; librarian and historian, Mrs. Otto Westendorf. Each monthly meeting has been characterized by a phase of church music with selections played by the organists of various churches. One program of interest was on children's choirs and the problem of boys with changing voices. The film "Singing Pipes" showed the building of Casavant organs. In April the Guild sponsored a reception for Richard Ellsasser after his recital dedicating the organ at the Presbyterian Church. The Guild held its annual dinner in the early fall and the ministers were invited as special guests. One of the major projects of the year was the workshop and clinic conducted by Paul Christiansen. Eighty-five were registered for the workshop and over eighty were in the choir that gave a concert the Sunday following the workshop. This choir was composed of choir members from the whole city and the concert was enjoyed by over 500. There are now approximately thirty-five Guild members.—A. J. MOVIVUS, M.D., Registrar.

CENTRAL OHIO CHAPTER—The annual Christmas party was held at Zion Lutheran Church, in Columbus, Dec. 6. A program of ensemble music, in charge of Mrs. Elizabeth Lange, was presented by the brass choir of Otterbein College, Westerville, and a string ensemble of Columbus musicians. Compositions performed with brass and organ were: Introduction and Allegro, Gabrieli; "In dulci Jubilo," Bach, and Two Trumpet Tunes, Purcell. Miss Donna Smith was organist. The string ensemble and James McGregor, organist, played Sonata No. 12 in C major, Mozart, and Meditation, Alec Rowley.—J. B. MCGREGOR, Secretary.

Arkansas Chapter Activities.

For the last two years the Arkansas Chapter has held monthly dinner meetings at various churches. The women of the host church serve the dinner. The members then retire to the sanctuary or chapel of the church for the program. Choir members or other interested persons have been encouraged to attend these fine programs. This practice has added interest in and emphasis on good, challenging programs and has resulted also in very good attendance. The opening meeting was held Sept. 21 at the First Christian Church, North Little Rock. Mrs. T. W. Hercher, program chairman, was the hostess. A lively panel discussion of general problems in the worship service was held. Previous to the meeting a short list of "problem questions" was sent to the panel members in order that they might be better able to suggest solutions to other organists and choir directors. Participating on the panel were Mrs. Curtis Stout, moderator; J. Glenn Metcalf, John Summers, Miss Christine Raetz and Miss Kate Bossinger.

On Oct. 12 the Guild met at Christ Episcopal Church, Little Rock, with Mrs. W. C. Erfurth as chairman. The program on music for weddings and funerals was very ably presented. Mrs. Erfurth read an excellent paper on wedding music and one on funeral music. She brought advisory pamphlets for the members to examine. Assisting Mrs. Erfurth were Murlin Kelsay, dean of the Arkansas Chapter, organist, and Miss Ida Weir, soprano. These artists presented music suitable for weddings and funerals. Suggested funeral music played by Mr. Kelsay included: Chorale Prelude, "Blessed Are Ye, Faithful Souls," Brahms; Chorale Prelude on "Abide with Me," Parry; "Requiem," Titcomb. Suggested wedding music played by Mr. Kelsay was: Chorale Prelude, "Liebster, Jesu," Bach; "Water Music" Suite (Air and "Hornpipe"), Handel; Voluntary No. 5, Stanley; "Chant de Mai," Jongen. Miss Weir, accompanied by Mr. Kelsay, sang the following songs suitable for weddings: "I Will Sing New Songs of Gladness," Dvorak; "Though I Speak with the Tongues," Brahms.

A choral workshop was presented Nov. 9 at the Second Presbyterian Church, Little Rock. Edwin Irey was chairman of this program. Participating in the workshop were Mr. Irey, Edgar Ammons, Mrs. Cecil Brothers and Mrs. Lawrence Witherspoon, Jr. These members brought anthems from their files which they wished to share with other members.

Each season the Arkansas Chapter presents three outstanding artists in public recitals. The first of these appeared Nov. 23 at the First Methodist Church in Little Rock. William Teague of Shreveport, La., was the artist.

An outstanding Christmas program was offered Dec. 7 at Trinity Episcopal Church, Little Rock. The Madrigal Singers from Henderson State Teachers' College, directed by Eugene Kuypier, presented a choral Christmas program. This program was presented in the traditional madrigal manner—the singers remained seated at the beautifully decorated tables. Christmas anthems of different countries were sung. During intermission refreshments were served and the Guild members had the opportunity to have fellowship with their guests. The group closed its program with a musical setting of "Twas the Night before Christmas".

MRS. LAWRENCE WITHERSPOON, JR.,
PUBLICITY CHAIRMAN

News of the American Guild of Organists—Continued

PEORIA CHAPTER—The chapter held a very interesting meeting at the Westminster Presbyterian Church Dec. 28. The program was presented by two of Peoria's artists—Ruth Dixon Black, organist, and Dr. John Davis, baritone. Mrs. Black's numbers were "A Rose Bursts Forth," Karl Deigen-desch; "Christmas Revelry," John G. Seeley; Two Christmas Folk songs, "Christ is Born Today" and "Fall on Your Knees, All Ye Christians," L. Thonian; arranged by T. Carl Whitmer; "Fountain Reverie," Fletcher; Toccata, Sowerby. Dr. Davis sang the Bach aria from the Christmas cantata, "Unto Us a Son is Given"; "Now Heaven in Fullst Glory Shone," from "The Creation," Haydn; "Lord God of Abraham," from "Elijah," Mendelssohn; "My Master Hath a Garden," Thompson; "I Will Sing New Songs of Gladness," from Biblical Songs, Dvorak. The social committee served a buffet supper in the fellowship hall following the program and Carl Andres led the group in the singing of Christmas carols, after Adalaid Thrig White, the dean, announced the future events of the Guild. The chapter presented Claire Coci in its first artist's recital of the season, Sunday, Nov. 21, in the First Methodist Church. Miss Coci captivated her large audience with her magnificent performance.—ANNA LUCY SMILEY, Registrar.

LOUISVILLE, KY.—The Louisville Chapter held its first meeting of the year in September at St. Mark's Episcopal Church. Discussion centered on plans for the regional A.G.O. convention Oct. 17-19, for which this chapter is to be host. Robert Crone made a report of tentative plans for the program, including a concert by the Louisville Orchestra, with E. Power Biggs as soloist in a commissioned work for organ and orchestra. The program was outlined was enthusiastically received and committees were appointed to carry out the plans. For the program of the evening Mr. and Mrs. Crone and Mrs. Hazel Ferguson gave a report of the highlights of their trip to the national convention in St. Paul. The October meeting was held at the alumni chapel of the Southern Baptist Theological Seminary, following dinner in the seminary cafeteria. The program centered in a panel discussion of "Diction Problems in Choir Work," using a book by Madeline Marshall as a source book. Those participating were Miss Charmie Riesley, Farold Stephens and James Wood, all members of the faculty of the school of church music at the seminary. In November the meeting was held at Christ Church Cathedral, with Dean Gilbert Macfarlane as host. A guest for the evening was Herman Schlicker of the Schlicker Organ Company in Buffalo. After a business meeting the program was held at the organ of the cathedral and was devoted to problems in registration and suggestions for adapting registration to different types of organs. Those participating in registrating standard organ works were Dean Macfarlane, Paul Jenkins and Philip Malpas. For the December meeting the chapter dispensed with serious subjects and had a Christmas banquet. A decorated basket was brought out with gifts brought by each member. The basket was covered and a piece of string attached to each gift. Each person drew a gift, inside of which was a verse appropriate for organists. Christmas games followed this and then the group sang Christmas songs, with accompaniment by members of the Guild with toy instruments in Spike Jones fashion. About fifty persons attended and enjoyed the meeting. On Jan. 11 the Guild met in Adath Jeshurun Temple for a program on Jewish music. The Rev. Morris Pernick, cantor, spoke on the synagogue service, illustrating by singing portions of the liturgy. It was a very interesting and informative program. The next meeting will be held at the Holy Spirit Roman Catholic Church Feb. 8 with a program on the Catholic liturgy, with Robert Crone as program chairman.—DORIS GENE BOWMAN, Corresponding Secretary.

ROCKLAND COUNTY CHAPTER—The December meeting was devoted to a preview of special service music and cantatas under preparation for Christmas by Guild members. Many brought copies of music being performed. Plans were made for the recital by Margaret Rednour Dec. 12 on the three-manual organ in St. Mary's-in-Tuxedo. Mrs. Rednour, who has unusual talent and technique, was a masterly performer. Her program was carefully chosen and her playing accurate and clear. An item of note in her program was the playing for the first time in the East of the Canzona from the "Folkloric Suite" of Jean Langlais. Mrs. Rednour played from a pre-released copy of the score. She is a pupil of Dr. Frank Campbell-Watson, Rockland County Chapter's first dean, and two years ago received her choirmaster's academic degree in the A.G.O. This chapter has been having a series of meetings, with discussion concerning the liturgies of the various churches, together with the study of the place of music in the nonliturgical service. The service music of the Lutheran and Episcopal Churches has been studied and sung so far. In March a demonstration of the mass and compine will be given. The February meeting will be devoted to discussion of A.G.O. examinations. Our small

chapter boasts of three who have passed the choirmaster test.—INEZ ROBERTS, DIAPASON Reporter.

ITHACA CHAPTER—A meeting of the Ithaca Chapter was held in Barnes Hall, on the campus of Cornell University. After the business meeting a program of organ recordings was presented by Dean Frank Eldridge and A. Richard Strauss. Heard on the program were the Bach Partita on "O Gott, du frommer Gott," as played by Ernest White, Finn Videro and Lynnwood Farnam; two movements of the Haydn Concerto, C. Anton Heiller, organist; "Ich bin erlreut" from the Glogau Songbook and the Passacaglia in C minor of Bach, as played by Catharine Crozier. Earlier in the month the student Guild of the Ithaca Chapter journeyed to Elmira, N. Y., to hear a recital by A. Richard Strauss.—ROGER C. HANNAHS, Secretary.

ELMIRA CHAPTER—Members of the Elmira, N. Y., Chapter enjoyed a picnic turkey dinner and Christmas party at Gladys Howe's home outside Horseheads, N. Y., Dec. 7. Dean Mary Forte presided at the business meeting. The Rev. A. N. Peckham, pastor of the Horseheads Methodist Church, gave an entertaining talk on relations between pastor and organist. He is an organist as well as a clergyman. He said that every student for the ministry should also study music, to be better able to understand the problems of the musical ministry of the church. On Jan. 4 the chapter presented A. Richard Strauss, a senior at Ithaca College, in a recital at Centenary Methodist Church, Elmira. His program was played with fine artistry and technique. Friderich Ermanovich gave an intermission talk on "Music in Latvia" and played a violin solo, with organ accompaniment by Henrietta Tucker. Mrs. Tucker, as sub-dean and hostess, presided at a business meeting, and served refreshments.—L. KENNETH MOSHER, Secretary.

SYRACUSE CHAPTER—This chapter met for dinner and an evening of fellowship and celebration of the brilliant recital of Professor Arthur Poister of Syracuse University. The arrangements for the dinner, held at the East Genesee Presbyterian Church, were made by B. Grace Smith. The recital of Mr. Poister was augmented by the chapel choir. The program consisted of the Chorale Prelude "Sleepers Wake! A Voice is Sounding," Bach, preceded by the singing of the chorale; the Allegro from the Trio-Sonata No. 6 and the Passacaglia and Fugue in C minor by Bach; Schumann's Sketch in D flat and Peeters' "Elegie." The chapel choir sang "Now with Hands Uplifted," Lotti; "Let All the Nations Praise the Lord," Leisring, "A Christmas Carol," J. Curtis Shake of Syracuse University; "Alleluia," Randall Thompson, and "Loud Hosanna," Schreck. Professor Poister concluded the recital, which was received by an overflowing and enthusiastic audience, with "Variations sur un Noel," Dupré.—NORMA W. CADY, Registrar.

WESTCHESTER COUNTY, NEW YORK—The chapter held its meeting Nov. 17 at Manhattanville College of the Sacred Heart in Purchase, N. Y., where the Pius X Choir presented a program of music of the liturgical year, under the direction of Mother Morgan, R.S.C.J. The music included twenty-five examples of Gregorian chant and motets suitable for Advent, Christmas, Lent, Easter and Whitsuntide. The choir of thirty-five girls created an atmosphere of love of singing with perfection of tone quality and rhythmic vitality. All members present felt deeply indebted to Mother Morgan for the privilege of hearing this music. In December the Westchester Chapter met at the Episcopal Church of St. James the Less in Scarsdale, where John Cartwright, organist and choir director, was host. The program was a demonstration of choir practice techniques by Mrs. Martha Licht, Mrs. Dorothy Flexner and Dominic Tranzillo, using anthems which are on the required list for the 1955 choirmaster examinations. It was a profitable evening, with discussion of choral styles of different periods. Refreshments were served by Mrs. Robert Kuwahara and her committee.—ALINDA B. COOPER, Secretary.

EASTERN NEW YORK CHAPTER—On Dec. 28 a large room in the First Reformed Church, Delmar, was transformed into headquarters for the chapter's Christmas party. The Yuletide atmosphere was created by unusual decorations, including a revolving table-model carousel, a tiny ornate Christmas tree and a lighted creche with a background scene and figurines depicting the story of Easter morning. Allan Chamberlain, chairman of entertainment, initiated a full-scale introduction of the twenty-two persons present and then kept the group occupied with six games. These included the identification of various orchestral and solo instrumental excerpts from recordings; identification of ten famous contemporary organists from single descriptive cues for each and the identification of twenty famous brand American products from their commercial slogans. Prizes were awarded to the best guessers. Two of Florence Foster Jenkins'

recorded soprano solos served as a hilarious prelude to the refreshment period. Grab-bag gifts were exchanged and the party was concluded with an inspection of the church and its Möller organ. Mrs. Clara Fuller, organist and choir director of the church, was our gracious hostess for this event.—CAROLYN EYCLSHIMER, Registrar.

NEW HAVEN CHAPTER—While it is not exactly in the interest of good music, once again we preface our report with an acknowledgment of the supper served to our members, prospective members and guests by the choir of the West Haven Congregational Church. After all, organists too, must eat! The enthusiasm of our new membership chairman, Mrs. Lillian H. Schlegel, provided the necessary impetus for a lively and interesting meeting; introductions of new members and announcement of a full schedule for the new year. After adjournment members and guests gathered in the parish hall, where Mr. Cyr of the Boston Music Company had provided a selection of soli, cantatas and anthems for examination. Several anthems were scanned and evaluated, the accompanists being members of the chapter.—MRS. CLARE S. SMITH.

BROCKTON, MASS.—Members of the Brockton Chapter and their guests enjoyed their annual Christmas party at an inn in Raynham, Mass. After dinner Santa Claus in the person of Carl Swanson remembered everyone present. The chapter regrets having to report the death of one of its most prominent members, Guy Parker Williamson of North Abington, at the age of 86. Mr. Williamson devoted his entire life to the teaching of piano and organ and he will be greatly missed in musical circles in this area. Beautiful colored slides were shown by Mrs. Emma Nelson of Brockton on her recent trip to Norway and Sweden.

METROPOLITAN NEW JERSEY—The chapter enjoyed a Christmas party at the Forest Hills Presbyterian Church, Newark, Dec. 13. The first part of the evening was devoted to a Christmas program presented by the junior choir of the Montgomery Presbyterian Church, Belleville, under the direction of Mrs. Calvin Marsh, with Ann C. Lewis at the organ. Carols and passages of Scripture were presented by the choir members to provide a delightful setting of the Christmas story. The chapter then adjourned to the parish-house for Christmas fun and refreshments under the direction of the host and hostess, Chaplain Rev. Frederick F. Jenkins, D.D., minister at Forest Hills, and Mary Elizabeth Jenkins, organist and director of music and chapter sub-dean.—LEAH DAVIS MEAD, Registrar.

STAMFORD, CONN.—The Stamford Chapter began its second year with a dinner in the First Congregational Church Sept. 27. Einar Olsen, New York representative of M. P. Möller, gave an illustrated talk on organ building and present trends in organ design. On Oct. 18 an interesting round-table discussion of choral and organ music for Christmas took place in the Congregational Church, New Canaan, Conn. Claude Means, dean of the chapter, led the discussion of the choral music and the organ music was under the direction of Nelson A. Close. Each member brought copies of choral music. After the discussion those present joined in forming a choral group and enjoyed singing many of the selections contributed. "Our Lady in Music" was the theme for the November meeting, which was held in St. Mary's R.C. Church, Stamford. Dr. Josephine Shine, a member of the faculty of the Pius X School of Liturgical Music of the Manhattanville College of the Sacred Heart, gave a lecture on the subject. Dr. Shine played several tape recordings by the school choir. The January meeting took the form of a recital in the First Presbyterian Church. The following organists were heard in this program: Nancy Selinger, Emmanuel Episcopal Church, Springfield, Conn.; Doris Eymann, First Methodist Church, Stamford; Ray Harrington, St. Mark's, New Canaan, Conn., and Gilbert Taylor Gledhill, Presbyterian Church of Noroton, Conn.—LENNA WATERBURY, Publicity Chairman.

PRINCETON, N. J.—"Presentday Music Education for the Ministry" was the theme of the special public meeting of the chapter at the Princeton Seminary Chapel Jan. 19. The program, open to the public, was a talk by Dr. David Hugh Jones, assisted by the distinguished seminary choir. In announcing the program Lee H. Bristol, Jr., dean of the Princeton Chapter, said "This program will be of interest to all clergy and musicians in the greater Princeton area."

RHODE ISLAND CHAPTER—The chapter turned out in force Nov. 15 to hear William Gerald White, M. Mus., F.A.G.O., organist and choirmaster of St. Luke's Episcopal Church, East Greenwich, present a varied recital on the recently enlarged organ in the Central Congregational Church, Providence. Mr. White recently passed his F.A.G.O. examination and has become the first to attain that goal in the Rhode Island Chapter. In recognition of this achievement the chapter honored Mr. White at a post-recital reception and presented him with a

gift. . . . The annual Guild Christmas party held at St. Martin's Episcopal Church hall in Providence, was again a great success. A smörgåsbord-type supper replete with roast turkey and forty-five other delectable dishes was the feature. Dean Fred Cronhim spoke and gifts were exchanged.—LE ROY F. ANDERSON, Registrar.

READING, PA.—The Reading Chapter had two fine meetings in December and January. Dec. 11 the chorus from its Westchester State Teachers' College, under the leadership of Professor Arthur Jones, presented an excellent Christmas program in St. Thomas' Reformed Church. Portions of Bach's Christmas Oratorio were sung, followed by the Fantasy on Christmas Carols by Vaughan Williams; "Ceremony of Carols," by Britten; "Sing in Excelsis Gloria," by Pfautsch; "A Lovely Rose is Blooming," by Hjelmervik, and "Sir Christmas," by Benjamin. A social hour followed with Fred and Sara McGowan serving, assisted by members of the church choir. Jan. 8 the Guild enjoyed the hospitality of Holy Spirit Lutheran Church, with the Rev. Deane Edwards, president of the Hymn Society, present to present the work of the society. He classified their activities under five headings: scholarship, educational, fellowship, inspiration and creative area. A committee from this society compiled the personal letters and statements about how the contemporary hymn writers happened to write their hymns which will be invaluable to future generations. We were reminded that at one time all hymns were new and that people will readily sing new words if used with familiar tunes. It was interesting to learn that most new hymns are written by persons heretofore unknown. Credit must be given the Hymn Society for discovering this hidden talent. A period of light refreshments served by Dean Grace Starr and her choir members brought the meeting to a close.—MILDRED TRAUTMAN, Registrar.

WESTERN IOWA CHAPTER—The Western Iowa Chapter began its 1954-55 season with enthusiasm. After dinner at the "Gables" we retired to the home of Mrs. Grace Allen. An interesting report of the St. Paul-Minneapolis national convention was made by Mrs. Kathryn Hedeon. Plans were discussed for presenting a concert organist this season. The Oct. 2 meeting, preceded by dinner, was held in the home of Miss Bertha Kleckner. Dean J. Frank Jewett of Westmar College, Lemars, Iowa, presented a program on "Types of Organ Action." The meeting Nov. 13 was held at Tony's for dinner. After a business meeting the group went to the First Presbyterian Church, of which Mrs. Kathryn Hedeon is organist. Mrs. Hedeon presented this program: "Now Thank We All Our God," Karg-Elert; "Basse et Dessus de Trompette," Clerambault; "Dawning Is the Glorious Day," Karg-Elert; Communion. Purvis: "Towards Evening," Ellsasser; "Joseph Sought a Lodging Place," Marryott; "Lullaby for the Newborn King," Templeton; Interludio and Fuga from E minor Sonata, Rogers. Nov. 28 the chapter sponsored Oswald Ragatz, professor of organ at the School of Music of Indiana University. The recital was held at the First Methodist Church in Sioux City. The organ is a new Reuter. The annual Christmas party Dec. 4 was held at the home of Mrs. Lyle Primer. The Mu Phi Glee club of Morningside College, under the direction of Professor Don Morrison, sang numbers from the "Ceremony of Carols" by Benjamin Britten. Gifts were exchanged, with original poetry written by the members attached to each package. According to our dean, J. Frank Jewett, we have some very fine programs awaiting us in 1955.—V. DUCCOMUN, Secretary.

CENTRAL IOWA—The Central Iowa Chapter held its monthly meeting at the Central Presbyterian Church, Des Moines, Jan. 10. Dean Alice Brown conducted the business meeting. David C. Johnson, instructor in music at Buena Vista College, Storm Lake, Iowa, was presented in a recital. This program was one in a series of exchange programs among the Iowa chapters of the Guild. The works performed included: "Magnificat Primi Toni" and Three Chorale Preludes, Buxtehude; Vivaldi Concerto No. 1, in G major, Bach; Six Organ Chorales, opus 11, Hermann Schroeder; "Galamad" (Lament), Philip James; Prelude in E flat major, Bach. Coffee was served by Frances Shaw and Grace Smith.—ROBERT M. SPENCER, Secretary.

CENTRAL TENNESSEE—The Central Tennessee Chapter held its monthly session Dec. 1 at Fisk University, in the Fisk Memorial Chapel, Arthur R. Croley, university organist, being our host. The program was to be presented to the joint membership of the Central Tennessee Chapter and the Nashville Organ Club. Our host not only used his talents well in the selection of an inspiring program of Christmas music but displayed his talent of teaching by the presentation of the program through the use of his pupils. In closing the program there were remarks by John W. Work, head of the music department of Fisk University. Mr. Work gave a most interesting talk, citing examples of the subject of choral music, principally to demonstrate his thoughts.—J. ALEX KOLLEIN, Secretary.

News of the A. G. O.—Continued

Examination Committee

Reports on Candidates' Work in the 1954 Tests

ASSOCIATESHIP.

There was some improvement in general musicianship over the 1953 set of papers, but there was still an alarming number of candidates who were not ready to take these examinations. Some showed a shocking ignorance of what is required and could not have studied the solutions of former years as published by headquarters.

A 9 (a).—Some solutions showed real musicianship, but many did not understand the restrictions of this style of writing. (b).—On the whole this was done better, but a consistency of style and texture often was lacking. It must be remembered that the mere chordal accompaniment of the given melody does not meet the requirement.

A 10.—Several candidates showed no understanding of the principles of fugue answers. Several ended on the supertonic instead of returning to the tonic. It may be added that some countersubjects were too elaborate. The countersubject should accompany, not rival, the subject.

A 11.—Several candidates could not find five questions that they could answer adequately. A clear understanding of the various forms in music used in different periods was lacking by the majority. This important subject should be more stressed in the future preparation for the examinations.

A 13 and 14.—The results were often correct but lacked unity of style. Some candidates showed real musicianship in securing interest in each voice.

A 15 (a).—The added part should be as interesting as the given part. (b). High Cs are decidedly risky, and such extremes must be avoided.

A 16.—Much unison writing leaves little or no opportunity for part writing in so short a composition. More than a single unaccompanied melody is required. Little attention was given to the proper division of the words into syllables. For instance, some candidates divided the word "silence" into three parts—si-le-nce!

FELLOWSHIP.

F 8.—Some candidates delayed the entries unduly, with the result that little four-part counterpoint appeared.

F 9.—Harmonic crudities must be avoided. There was not enough use made of stretto.

F 10.—Some candidates, instead of writing an essay on "The Precursors of Bach" wrote one on Bach.

F 12.—Some papers showed real string writing, while others did not. The four parts should share the melodic interest. A mere choral accompaniment to the given melody does not meet the requirement.

F 13.—Modern harmony is not created by mistakes in classical harmony. A student must write one or the other.

F 14.—The coda should be more than a brief cadence.

F 15.—In most cases this question brought forth the poorest workings. Much doubling of instruments within their own groups is a waste of time, and the result is a thinning of the texture.

GENERAL OBSERVATIONS.

The workings should be submitted on the paper provided and in the spaces indicated. All given marks of expression should be copied. The carelessness with which candidates regarded the matter of notation was appalling. Many of them have no conception of the correct direction of stems and the use of rests and seem to be woefully lax in adhering to the accepted methods of writing manuscripts.

PLAYING TESTS.

The execution of the prepared pieces was slightly better than formerly, but in many cases the tempi were slower than those indicated by the composer. In order to play convincingly it is necessary for an organist to possess a good pianoforte technique, which many do not. The transposition test was not done well. Candidates should realize that a certain amount of transposition may be necessary during a service and should spend some time every day in preparation for this test. The same statement applies to the tests in modulation and harmonization of melodies and basses. The examiners wish to stress the fact that candidates must attempt all playing tests at the speed indicated.

CHOIRMASTER (A)

The written work as a whole fluctuates from year to year. At times it shows musicianship but lack of knowledge regarding repertoire. The elementary questions were in some cases answered in a haphazard manner and without a feeling of sureness. The melody harmonizations were unsatisfactory. It is therefore suggested that candidates study the score reading exercises by C. S. Lang and then work his melodies and basses. There was a general lack of imagination in the planning of a service. Some candidates merely gave compositions and composers instead of a planned service. At

one time there was a great improvement in reference to repertoire, but this year showed that candidates had little knowledge of any one period except that of the nineteenth century.

CHOIRMASTER (B).

The Catholic choirmaster examination (B) is designed to test a candidate in those skills and procedures which are required of any who undertake to direct and play the music of the Roman church. Embracing as it does the harmonizing of chant at sight (both at the organ and on paper), the accompanied, and a cappella work, short improvisation on a Gregorian theme and searching tests in liturgy, the requisites of the Catholic church musician are probed in no uncertain way. The 1954 Catholic choirmaster examination (B) disclosed far more preparation and real ability on the parts of the various candidates than in any previous examination. May this fine work continue!

WINFIELD, KAN., CHAPTER.—The fine arts council of Winfield has asked the Winfield Chapter to present one in a series of youth programs to be given in the spring. Plans are under way for the program to be presented on two age levels under the joint direction of John Thomas and Homer Frank. Should any other chapter be interested in the program we would be happy to share our experiences with them. Early in December four members of the chapter presented the following program: Mrs. Dora Bumgartner played "Noel Normandy," by Harvey Gaul; Mrs. Jackie Hauer played "Christmas Lullaby," Voris, and "Christmas Lullaby," by Schmutz; Mrs. Natalina Woods sang "A Song of Thanksgiving and Praise"; and Miss Grace Sellers played the Guilmant "Noel Polonaise." . . . On the Monday after Christmas the members of the chapter were the guests of the St. Elizabeth's Guild of Grace Episcopal Church. The dean of the chapter, the Rev. W. James Marner, presented an annual Christmas program. The program was as follows: Prelude from Christmas Oratorio, Saint-Saens; "Christmas Eve Song," Robert Jacques; Carol Prelude on "Greensleeves," Searle Wright; "In dulci Jubilo," H. Alexander Matthews; "In dulci Jubilo" and "In Thee Is Joy," Dupré; "Gesu Bambino," Yon; Pastoral, Guilmant; Pastoral, Bach; Finale on a Noel, Harry Banks, and Festival Toccata, Fletcher. Following the program the St. Elizabeth's Guild served refreshments in the guild hall.—Mrs. E. C. SIEVING, Secretary-Treasurer.

VICTORIA, TEX.—The Victoria, Tex., Chapter presented one of its members, Noel Goemanne, in a recital Jan. 4 at his church, St. Mary's Catholic. A large audience was well rewarded with a well-balanced program beautifully played by the artist, who came here from Belgium three years ago. In Belgium Mr. Goemanne had studied five years with Flor Peeters, and had played in many churches there. The program was as follows: Prelude and Fugue in F minor, Bach; "O Man, Bemoan Thy Grievous Sins," Bach; "This Day of Rejoicing," Bach; Siciliano, van den Gheyn; "Herr Gott, lass dich Erbarmen," Heinrich Isaac; Prelude, Fugue and Chaconne, Buxtehude; Noel 6, d'Aquin; "Clair De Lune," Vierne; two movements from the Lied Symphony, Peeters; two of Mr. Goemanne's own compositions, "Prayer" and Fantasia. After the recital, the members went to the home of Dean and Mrs. Joseph Leonard, where Mr. Goemanne spoke about the Catholic services and a forum was held on this subject. One of his masses was used to illustrate the service, the Mass of St. Anthony, composed in 1953. The group sang the mass as Mr. Goemanne accompanied.

GALVESTON, TEX.—William Teague, choirmaster and organist of St. Mark's Episcopal church, Shreveport, La., and head of the organ department at Centenary College there, was presented in a recital in the auditorium of the new Ball High School at Galveston Nov. 16. Mr. Teague was presented by the Galveston Chapter and was one of the first artists to play on the new Baldwin electronic organ, Model 10, which was given by the Ball High School Alumni Association as a memorial to George Ball, donor of the original high school building. After the recital, Mr. Teague was honored with a reception at the home of Mrs. Wesley Merritt, social chairman of the Guild.—Mrs. JOHN HAMILTON, Secretary.

ROCKY MOUNTAIN CHAPTER.—Members of the Rocky Mountain Chapter met for the first time in 1955, at the Fred H. Meunier pipe organ sales and service store in Denver Jan. 3. After a business meeting and the introduction of guests Larry Burt announced the program for the evening. Miss Marian Scofield played the "Whimsical Variations," by Sowerby. Then she accompanied Mrs. Grover Jacobs, soprano, in the solo "The Soliloquy," from "A Child Is Born," by Cecil Effinger. Hugh Turpin explained the tonal work in the building of an organ and how to judge the tone quality of a stop. Mr. Turpin explained the air movement and the vibrations affecting sound. His discussion was illustrated with pipes in the voicing process. Mrs. Meunier served doughnuts and coffee. Many of the organists held a post-mortem of their Christmas programs

and generally enjoyed the holiday spirit still present.—ESTELLA C. PEW, Publicity.

OKLAHOMA CITY.—The chapter held its monthly meeting Jan. 3 at Olivet Baptist Church. Mrs. Carl Land served as hostess and dinner was served by the women of the church. The group continued making plans for the regional convention, to which it will be host May 10 to 12. The program was a panel discussion, "Seminar on Organ Instruction," with Max Smith as chairman and Miss Mildred Andrews and Dubert Dennis as members. The panel discussed methods and literature in organ teaching and prerequisites to organ study.—MARY SCHULZ, Corresponding Secretary.

TULSA, OKLA., CHAPTER.—The Tulsa Chapter met Jan. 4 in the fellowship hall at St. Paul's Methodist Church. After dinner and a business meeting the members motored to Sand Springs, Okla., where a recital was played on the two-manual Austin organ recently installed in the First Presbyterian Church. The program was by Miss Jane Benedict, a student at Tulsa University and assistant organist at the First Presbyterian Church in Tulsa; Robert Heckman, organist at the Memorial Christian Church in Tulsa, and Miss Esther Handley, organist at the First Presbyterian Church in Sand Springs. Miss Benedict played the Prelude and Fugue in B minor, Bach, and the Toccata by Farnam. Mr. Heckman played "Lo, How a Rose E'er Blooming," Brahms; "Blessed Jesu, at Thy Word," Bach; Adagio, Merkel, and Christmas Pastoral, Pachelbel. At the request of the audience Miss Handley, who is organist at the host church, played "Eventide," by Fairclough, and "A Gothic Cathedral," by Pratella-Weaver.

SAN ANTONIO, TEX.—At the November open meeting of the Alamo Chapter, John Boe, assistant professor of organ at the University of Texas, gave a recital in the Central Christian Church. Mr. Boe is organist and choirmaster of St. David's Church in Austin and organist, choirmaster and instructor in church music at the Episcopal Seminary of the Southwest in Austin. Mr. and Mrs. George Upshaw were hosts for the annual Christmas party, held Dec. 17.—Mrs. REBA CRIPE, Publicity.

NORTHWEST ARKANSAS CHAPTER.—The Northwest Arkansas Chapter has had two outstanding concerts this season. On Nov. 3 E. Power Biggs was presented by the University of Arkansas at Fayetteville. His program included works of Vivaldi, Selby, Mozart, d'Aquin, Bach, Hindemith, Brahms and Dupré. Several Guild members from Fort Smith went to Fayetteville for the program and also attended a reception for Mr. Biggs at the home of Mr. and Mrs. Kenneth R. Osborne. On Nov. 15 Claire Coci appeared in recital at the First Methodist Church in Fort Smith. Mrs. William J. Perkinson, dean of the chapter, introduced Miss Coci, whose numbers included compositions of Bach, Brahms, Bossi, Mozart, Dupré, Liszt, Franck, Langlais and Sowerby. Members of the Guild held a reception in the church parlors for Miss Coci after her performance.—(Miss) ALICE LOUISE DAVIES, Reporter.

SAN DIEGO, CAL.—Accent on Youth could have been the theme for the San Diego Chapter when it met in the Vista La Mesa Christian Church Jan. 4, for the program was presented by young people of the chapter. The program was opened by Marjorie Tripp, organist, who played the Prelude and Fugue in C minor by Bach and "Scherzo in Modo Pastorale" by Rogers. Miss Tripp is a student at San Diego State College and shows much promise. The second part of the program was played by Dennis Dear, guest flutist, who played the Third Sonata for Flute by Handel, accompanied at the organ by Miss Tripp. Dennis made one know that a 14-year-old has much to offer in music. Richard Hendee presented his choir of the Vista La Mesa Christian Church in "Thanks Be to God," by Noble Cain, and "The Radiant Morn Has Passed Away," by Scholin. The choir was accompanied by Joe Allen Hansen. Genevieve Oliphant, soprano, sang "How Beautiful upon the Mountain," by Harker. The program was concluded by 15-year-old Joe Allen Hansen, playing the Second Organ Suite by Rogers. Dean Vesta Goff spoke of the Gertrude McKellar memorial recital Jan. 18, by the San Diego Chapter. "Mrs. McKellar was the first woman to earn the title F.A.G.O. from the Guild and was the first person to receive the post-graduate diploma from the Guilmant Organ School. It is with deep appreciation of her achievements and character that the San Diego Chapter is presenting this recital," said Mrs. Goff.—GWENDOLYNN H. MYERS, Historian.

LONG BEACH CHAPTER.—Two of the outstanding musical organizations of Long Beach, Cal.—the Musical Arts Club and the Long Beach Chapter, A.G.O.—held their annual Christmas dinner-program at Immanuel Baptist Church. Directed by Marcia Hannah, choirmaster-organist, the St. Luke's Choristers presented an outstanding Christmas musical program—Britten's "Welcome, Yule!" "Lo, How a Rose E'er Blooming," Praetorius, Pietro Yon's "The Infant Jesus," Jungst's arrangement of the seventeenth century Christmas Hymn, Mackinnon's, "Sleeps Judea Fair," "Boots and Saddles," by Saboly-Smith, the Basque carol "O Bethlehem," arranged

by Manney, the Ukrainian "Carol of the Bells" by Leontovich-Wilhouisky, and Holst's arrangement of a Christmas song. Marcia Hannah's superb performance of Dupré's "Variations on a Noel" left the large audience wondering in which field she was most proficient—as director of St. Luke's Choristers or as a concert organist. Dolores Gould, contralto, sang three arias from the "Messiah," accompanied by Arnold Ayllon, A.A.G.O. Three tenor solos from the "Messiah" were sung by George Griffith, accompanied by Mrs. Roy Campbell. Arnold Ayllon played two Bach chorales on the organ, the new Aeolian-Skinner three-manual. . . . Starting the new year Stanley Williams was the featured speaker, choosing as his subject "Examples of Modern Organ Tone," at the January meeting, held at the console of the organ mentioned above. At the console was the minister of the church, the Rev. R. Merrill Jensen, who with Mr. Williams presented a memorable evening's entertainment and instruction. Welcomed into membership were Mrs. Phyllis Goodwin, Mrs. Ruth Nichol, Rose Mary McGann and Mr. and Mrs. Charles Canfield.—GENE DRISKILL, Publicity.

LOS ANGELES CHAPTER.—The January meeting was held at Trinity Episcopal Church, Los Angeles. After dinner Dean Kursinski presided at a business meeting. Frank Owen reported on the opening of the Wilshire Boulevard organ series at All Saints' Episcopal Church, Beverly Hills, Harry Q. Mills organist and choirmaster. Friday, Feb. 18, the chapter will present E. Power Biggs at the First Congregational Church of Los Angeles. A joint meeting with the Choral Conductors' Guild was held Jan. 17. The meeting adjourned to enable those present to examine the display of new publications presented by John de Keyser from G. Schirmer. An informal program was presented with Rayner Brown playing examples of new music from the display and Mr. de Keyser speaking on some of the new compositions issued in 1954.—VIRGINIA COX, Registrar.

PASADENA AND VALLEY DISTRICTS.—The North Glendale Methodist Church was the host to the chapter Jan. 10. John Paul Clark, A.A.G.O., organist-director, presented a program of Lenten and choral music. The compositions used included the chorale prelude: "When Jesus on the Cross was Bound," Scheidt; "Agnus Dei," Morley; "Jesu, Lord, that Madest Me," Hind; "When Jesus in the Garden," arranged by Wanser; Partita, "Jesu, Priceless Treasure," Walther; "Surely He Hath Borne our Grievs," Graun; Choral and Prelude, "O Sinner, Come Thy Sins to Mourn," Bach; "Have Mercy, Lord, upon Me now," Schuetz; "God of My Salvation" (Salisbury), Brownson; "Song of the Passion," Oldroyd; "Pie Jesu," Boulanger; "Darkness Made Dim the Earth," Haydn; "Tenebrae Factae Sunt," Poulenc.—E. E. WOOLLEY, Registrar.

SANTA BARBARA CHAPTER, CALIFORNIA.—The Santa Barbara Chapter met on the last Tuesday in November at the Christian Church for one of its most interesting meetings. Harold Cummings, president of Cummings Stained Glass Studios, San Francisco, and former national president of the Stained Glass Association of America, took us on a journey in the process of making stained glass windows. He also told us of the history and art of stained glass and illustrated his talk with colored pictures he had taken as he toured Europe. After the meeting the organists and guests went into the fellowship hall of the church for refreshments. Mrs. Clifford Peterson, chairman of the music committee of the Christian Church, decorated the dining table in an artistic way. She used her Swedish angel chime and her small wooden carved angel orchestra from Germany as the centerpiece. The room itself was decorated with musical objects, such as miniature pianos, lyre candleholders, violin vases, etc. Charles Black and Mrs. W. Robert Nitske were in charge of the reception.—BETTY L. NITSKE, Registrar.

WASHINGTON CHAPTER.—The Washington Chapter met Jan. 10 in the auditorium of the Cox Music Company in Seattle. Winston Johnson reported on the concert series and announced the appearance of Catharine Crozier Jan. 28. Following the business a program was presented consisting of a panel discussion on the subject "What I Expect of Music in the Church Service," by three ministers—the Rev. Erick Jackson of St. Paul's Episcopal Church; the Rev. Donald Salmon of First Christian Church and the Rev. Robert Hicks of the Sand Point Community Church.—GLADYS IRVINE, DIAPASON Reporter.

CENTRAL OHIO CHAPTER.—On Jan. 10 the Central Ohio Chapter met in the physics building of Ohio State University, Columbus. Dr. Wave H. Shaffer, professor of physics, gave an informative demonstration lecture on "Physical Properties of Organ Tone."—J. B. MCGREGOR, Secretary.

GEORGIA TEACHERS' COLLEGE STUDENT GROUP.—At its last meeting the group sponsored Henry Gottfried in an illustrated lecture on the construction and maintenance of organs. Mr. Gottfried is the Georgia and Florida representative of Casavant Freres. The meeting was held in the audio-visual room of the college library and many guests were present.—JACK W. BROUCKER, Associate Professor of Music.

News of the A. G. O.—Continued

Student Recitals Heard in Chicago.

The Illinois Chapter sponsored its annual student recital Jan. 16 at St. Ita's Catholic Church, Chicago. The four students who played groups of numbers were Bennett Penix, Margery Davis, Kenneth Semmans and William Eifrig. The object of these recitals is to give students an opportunity to be heard and the chapter has adopted the policy of not publicizing the names of the teachers. After the recital there was a service of Benediction, with Latin hymns sung by a choir under the direction of Rene Dosogne, organist and choirmaster of St. Ita's Church. Refreshments were served in the parish-house.

More than 100 members of the Illinois Chapter were entertained Dec. 28 at a Christmas party given by Lyon & Healy. After an excellent dinner the members enjoyed a tour of the store's educational department, a demonstration of Hammond electronic organs and an exhibit of old violins.

FORT WORTH, TEX.—St. John's Evangelical and Reformed Church was the meeting place of the Fort Worth Chapter's members and guests Jan. 10. Dinner was served, after which Robert R. Clarke, the dean, presided over a business meeting. Among other reports from committee chairmen, Emmet G. Smith, concert chairman, announced Feb. 18 as the date of Jeanne Demessieux's recital at T. C. U. Mrs. Louise Doyle and David Craighead are the artists to follow in a three-concert series for the season. The dean discussed plans for a twenty-fifth anniversary party March 16, celebrating the establishment of the chapter on that date in 1930. Many charter members and persons from other chapters who were instrumental in organizing the chapter are slated to be honored. New officers for the coming year will also be presented at the meeting in May. Miss Janie Craig, past dean and present state chairman, and Dean Clarke gave brief accounts of the recent convalescence in New Orleans. Elza Cook, program chairman, charmed the members with another of his unique presentations, "What's the Hymn?" and announced that the February meeting will be at the First Presbyterian Church; Roy Perry, minister of music of the First Presbyterian Church in Kilgore, Texas, and a representative of the Aeolian-Skinner Organ Company, is the scheduled lecturer on "Music in Worship." Franklin Mitchell, organist of the First Methodist Church in Lawrence, Kan., and a representative of the Reuter Organ Company, made a timely address on "The Modern Concept of American Organ Building."—LONNIE SCHREIBER, Publicity Chairman.

BINGHAMTON, N. Y.—The Binghamton, N. Y. Chapter were guests at St. Cyril and Methodius Church Nov. 21, attending a beautiful service, litany of the Blessed Virgin Mary. The sermon was preached by the Rev. James Benish, pastor of the church. Michael L. Harendza, organist and choir director of the host church, prepared a wonderful musical program with chancel choir, boy's and senior choirs and high school choirs assisted by the Sisters of St. Cyril Church. Preceding the service there was an organ recital by Mrs. Anna Meade of St. Patrick's Church, Owego, N. Y., and the postlude was by Mrs. Erma Parisella of St. Joseph's Church, Endicott. Concluding the program coffee hour and a reception were the order. The Binghamton Chapter and the Binghamton Harmony Club presented jointly a junior choir advent vesper service at the West Presbyterian Church under the direction of Miss Elizabeth Britton, founder of the chapter and chairman of the vesper program. Assisting artists were Mrs. Jeffers D. Richardson, organist and choir director of the Tabernacle Methodist Church, who was guest organist preceding the service, and Albert A. Goldsworthy, organist and director at the North Presbyterian Church, who accompanied the vesper program. Nearly 300 voices sang. Offertory numbers were presented by the Harmony Club, Mimi Goudey, violin; Ruth Brown, cello, and Ruth Richardson at the organ.—LELAND H. CARMAN, Recording Secretary.

NORTHWEST ARKANSAS CHAPTER.—With S. Lewis Elmer, president of the Guild, as speaker, the Northwest Arkansas Chapter held its annual dinner for the clergy at the Goldman Hotel in Fort Smith Jan. 1. Mrs. William J. Perkinson, dean of the chapter, presided, and the Rev. James E. Fogartie, Guild chaplain and pastor of the First Presbyterian Church of Fort Smith, pronounced the invocation. The guests were introduced by Mrs. Alfred A. Knox, secretary, and the visitors were welcomed by Mrs. George Carnall, sub-dean. Preceding Mr. Elmer's address a brief program was presented by male members of the Guild and included a skit, "Liberio at the Organ," with a minister appearing in the title role. Other numbers included vocal selections by Robert Welch, First Lutheran Church choir

director, accompanied by Mrs. Worth Paden, organist, and an organ-piano duet by the Rev. James E. Fogartie and William J. Perkinson.—(Miss) ALICE LOUISE DAVIES, Reporter.

SAN JOSE, CAL., CHAPTER.—On Nov. 14 a business meeting was held at Trinity Episcopal Church. Immediately following this the church choir and organist presented special music for a choral evensong. The choir, directed by William J. Erldenson, sang two fine groups, including "Sine Nomine," by Vaughan Williams, "Treasures in Heaven," by Clokey, and "Before the Ending of the Day," by Willan. The organist, Mildred Shepherd, played Bonnet's Concert Variations as an interlude. The service was inspirational and attended by a large group of members and friends of the chapter. . . . The Christmas meeting was held at the Ming Quong Home for Chinese orphan children. The chapter presented the children with a subscription to the Record-a-Month-Club. Several other children's records were presented by individual members. Mr. Monsen, husband of our secretary, brought "movies" and a projector to entertain the children. Everyone sang Christmas carols and refreshments were planned by Mr. Frasier, husband of our dean.—SYLVIA T. BUSH, Corresponding Secretary.

JACKSON MISS.—On Dec. 31, R. Cochran Penick, Mississippi state chairman, conducted a ceremony of chapter recognition and installation of officers for the newly-organized Jackson Chapter. This chapter, with thirty-four charter members, held its first meeting on Oct. 24 and was granted its charter Dec. 13. The officers are: Mrs. Virgil Posey, dean; Gilbert Fryant, sub-dean; Mrs. John L. Sigman, registrar; Mrs. Leona K. Vinson, secretary-treasurer. Following the installation ceremony, Mr. Penick, organ professor at Mississippi State College for Women, played a recital on the four-manual Möller organ in Calvary Baptist Church, where the meeting was held. . . . The November meeting of the Jackson Chapter also was held at Calvary Baptist Church. The program featured Mrs. Virgil Posey, organist of Calvary Church, and Charles J. McCool, tenor and member of the Belhaven College music faculty, who was accompanied by Mrs. John L. Sigman.—MRS. JOHN L. SIGMAN, Registrar.

PORTSMOUTH, VA.—The Portsmouth Chapter met Dec. 28 at the Fourth Street Baptist. Cedric Lyon, dean, presided. Mrs. Ruth Hammer Frye, assistant organist of the host church, conducted a very informative hymn study.—HERBERT G. STEWART, Registrar.

CENTRAL FLORIDA CHAPTER.—On Jan. 4 the fourth annual clergy-organist-choir-master dinner was held at the Park Lake Presbyterian Church, Orlando. Hostesses were the ladies of one circle of the church who provided a roast beef dinner. Mrs. Paul Penrod's choir was presented in two numbers. The Rev. Malcolm L. Watson, pastor of the host church spoke for the ministers, injecting considerable humor into his subject. Lamar Simmons, choirmaster of the Winter Park Methodist Church, represented the Guild on the subject: "Why Bother with Music?", stressing the point that we must inspire the congregation to worship.—BEATRICE F. WHITE, Registrar.

AUGUSTA, GA.—A business meeting of the Augusta Chapter was held Jan. 8 at the home of Dr. and Mrs. Remington. Michael Toole, the dean, presided. Final plans were made for the George Markey recital Jan. 18 at St. John Methodist Church. Dates were set for the next meetings—Feb. 4 at St. John Methodist Church; March 4 at Aiken, S. C., and April 15 and May 13, the places to be announced later. Mr. and Mrs. Preston Rockholt were guests at the party and surprise linen shower. Mrs. Rockholt was Mrs. Carrie Bailie McClatchy before her marriage Dec. 26. Both are members of the Guild. Several songs were sung by Miss Gloria Johnson, accompanied by Mrs. Remington. Refreshments were served by Mrs. R. E. Lott and Mrs. Remington. Twenty-five members and friends enjoyed this happy occasion.—MARGUERITE MARSHALL, Registrar.

WESTERN PENNSYLVANIA.—The Western Pennsylvania Chapter held its annual Christmas meeting Dec. 27 at the Point Breeze Presbyterian Church, Pittsburgh. Our hostess was Selma Brandt Kress, organist and choir director of the church. After a roast beef dinner Dean Hollister introduced our guests. Mary K. Fritz, membership chairman, announced the names of twelve new members. After the business meeting we adjourned to the church for a thrilling recital by Franklin T. Watkins, our former dean. Officiating at the rebuilt three-manual Austin organ, Mr. Watkins played the 1955 A.G.O. examinations pieces. After the recital we returned to the church dining hall for refreshments and games directed by our sub-dean, Nan Neugebauer.—CYRUS B. HALPERIN, Acting Registrar.

EUROPEAN ORGAN TOUR

VISIT HOLLAND, land of dikes, canals, wind-mills, tulips, and the world's most remarkable collection of beautiful old organs; Denmark, picturesque country of fairytale and legend, whose old and new organs are in the forefront of the world-wide renaissance of organ building; Germany, great homeland of music, with the fabled Black Forest, the Bavarian Alps and Lake Constance; the Austrian Tyrol and Switzerland, replete with some of the world's most magnificent scenery.

See, hear, and play on the celebrated organs of Arp Schnitger and other great baroque builders; visit the churches where Bach and Handel both played for Reinken, where Bach went to hear Buxtehude, and where Arnold Schlick was organist. Make direct contact with the earliest traditions of western music through the organs at Alkmaar (1521), Skerninge (1555), Frederiksborg (1613), and the "Praetorius" organ at Freiburg.

Test the virtues of tracker action, slider and pallet windchests and un-nicked pipes, by playing the famous organs that inspired the organ reform, and the organs that incorporate modern adaptations of these old principles.

Feel the pulse of contemporary musical life in Europe by attending performances of the Haarlem, Holland, Bayreuth and Salzburg Festivals, and by making the acquaintance of some of the best-known and most distinguished figures in Europe's organ world, including Finn Videro, Helmut Walcha, Anton Heiller, Albert de Klerk, Jeanne Demessieux, Henk Badings, Hennie Schouten, M. A. Vente, organ builders Flentrop, Vershueren, Marcussen, Frobenius, Steinmeyer, Kemper, and Walcker.

The tour will be under the personal direction of Arthur Howes, Director of the Organ Institute. It will leave New York on July 4 and return July 28. Trans-Atlantic and certain inter-city transportation will be via Swissair. Chartered luxury-type motor coaches, with English-speaking guides, will provide ground transportation everywhere.

The entire cost of the tour, including transportation, lodging, meals, and concert tickets, will be \$965. Early reservations are recommended. Arrangements are being made by Esplanade Travel Service, Incorporated, in collaboration with Swissair. Additional information and reservations may be obtained from Swissair, 10 West 49th Street, New York City, or

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CHURCH AT LARCHMONT, N.Y., TO HAVE NEW KILGEN ORGAN

The Rt. Rev. Msgr. Thomas J. Deegan, pastor of St. Augustine's Catholic Church, Larchmont, N. Y., has placed an order for a three-manual organ with the Kilgen Organ Company, St. Louis. Negotiations were conducted by Julius Bakos of Kilgen's New York office.

The instrument will be under divided expression and the console will be of the stop tablet type. In the building of this organ some of the pipes from the old organ will be used. Installation is planned for the late spring.

The stop specifications are as follows:

GREAT ORGAN.

(Expressive in chamber 1)

Open Diapason, 8 ft., 61 pipes.
Hohl Flöte, 8 ft., 61 pipes.
Gamba, 8 ft., 61 pipes.
Principal, 4 ft., 61 pipes.
Twelfth (ext. 4-ft. Principal), 2½ ft., 7 pipes.
Fifteenth (ext. 2½-ft. Twelfth), 2 ft., 5 pipes.
Chimes (prepared for), 21 notes.

SWELL ORGAN.

Diapason, 8 ft., 73 pipes.
Stopped Diapason, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Flute d'Amour (ext. 8-ft. Stopped Diapason), 4 ft., 12 pipes.
Flautino (from 4-ft. Flute d'Amour), 2 ft., 61 notes.
Plein Jeu, 3 rks., 183 pipes.
Trompette, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.

CHOIR ORGAN.

Violin Diapason, 8 ft., 73 pipes.
Melodia, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Wald Flöte, 4 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.

PEDAL ORGAN.

Major Bass 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Lieblich Gedeckt (ext. 8-ft. Stopped Diapason), 16 ft., 12 pipes.
Octave (ext. 16-ft. Major Bass), 8 ft., 12 pipes.
Flute (ext. 16-ft. Bourdon), 8 ft., 12 pipes.
Flauto Dolce (from Swell), 8 ft., 32 notes.
Block Flöte (ext. 8-ft. Flute), 4 ft., 12 pipes.

ORATORIO BY MARRIOTT IS HEARD AT KIRK IN THE HILLS

Frederick L. Marriott's Oratorio on Psalm 103 was heard for the first time in Michigan Nov. 21 in the St. George Chapel of Kirk in the Hills, Bloomfield Hills, a suburb of Detroit. Mr. Marriott conducted the Kirk in the Hills cathedral choir and members of the Pontiac Symphony Orchestra. The oratorio was first performed in Chicago in 1947.

CONTEMPORARY ORGAN MUSIC was featured at a recital to commemorate St. Cecilia's Day Nov. 24 in Sydney, Australia, at Christ Church, St. Laurence. Colin Sapsford, the director of music, was assisted by Vincent Sheppard, Norman Johnston and Howard Pollard. Works by Raymond Hanson, Herbert Howells, Litaize, Hindemith, Peeters and Langlais were performed.

Plainchant Plaint

[Accents by Liber Casualis]

In learning Gregorian chant,
We very soon find that we can't
Confuse quilismatic
With episematic—
One *arsic*, one *thetic* in slant?
(As unlike as uncle and aunt.)

Though we started with simple incises,
We were in for a lot of surprises.
We recognized *ictus*,
But *torculus* licked us,
And *clivis* left doubts and surmises.

Then just when we're solving *podatus*,
We get *apodosis* thrown at us!
We barely find room
For a *virga* and *neume*;
Ambita remains *enigmatus*.

Twice *deuterus* equals *tetrardus*,
But they only slightly retard us:
Should *proterus* meet us,
We'll add him to *tritus*,
And presto! another *tetrardus*!
(For this I'm afraid they'll discard us.)

Tristopha, *protasis*, *porrectus*—
These need not unduly affect us.
Maybe they're *postonic*
Or else *oxytonic*.
But *salicus*? Heaven protect us!

IGNORAMUS ME.



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New Easter Choral

CRUCIFIXION Arr. by George LYNN
Spiritual—M—Easter—A cappella
SATB 312-40218 \$.20

PASCHAL PAEAN John Leo LEWIS
Piano or Organ Accomp.—EM—
Volunteer Choir—
SATB 312-40222 .20

SING ALL YE CHRISTIAN PEOPLE George BLAKE
Easter Carol—M—Joyous Mood—
A cappella—Volunteer Choir—
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YE SONS AND DAUGHTERS Arr. by George LYNN
Short but effective—Easter Introit—
A cappella—EM
SATB 312-40217 .20

A JOYOUS EASTER HYMN Arr. by Rob Roy PERRY
17th Century Melody—E—
SAB 312-40245 .20

CALVARY Arr. by Warren MARTIN
Divisi—A cappella—M—
Spiritual—Lent—Westminster Series
SATB 312-40215 .25

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BEVIER SMITH, EDITOR AND ORGANIST, IS KILLED BY CAR

Bevier Smith, organist and newspaper man, died two hours after he had been struck by a car Dec. 14 in Ridgewood, N. J., where he had lived for forty-four years. Mr. Smith was one of the owners and editors of the *Ridgewood Herald* from 1905 until 1940, when that paper became part of the *Herald-News*. Since then—he had been associate editor. Mr. Smith retired last year as organist of Calvary Baptist Church in Hackensack, N. J. Before that time he served the First Presbyterian Church in Ridgewood and for seventeen years was at the First Reformed Church in that community. His organ study was with the

late R. Huntington Woodman in New York. Mr. Smith also was a graduate of Union Theological Seminary and for a time did social and charitable work in New York. He was elected to Phi Beta Kappa at Hamilton College, from which he was graduated in 1899. At the time of his death Mr. Smith was 77 years old, having been born in 1877 at Ellenville, N. Y. One of the last stories Mr. Smith worked on for publication in the *Herald-News* was, ironically enough, a brief piece on "Safe Driving Day", which was observed the day after his death. Mr. Smith is survived by his sister, Helen Brainard Smith, and two nieces, Mrs. Smith, the former Edith Elmore of Brooklyn, died in 1949.

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Your choir is a mirror,

reflecting: your attitudes. That's true, isn't it? When you have the score of a new anthem memorized; and you're excited about it; and you can hardly wait to get to rehearsal to start work on it with the choir—you can be pretty sure of having a good rehearsal, can't you?

By the same token when things are going along headed for a "rut," and the music you're doing is old stuff to you and to your choir, the choir members start to flat, and yawn, and look at their watches, thereby reflecting your own boredom. And a miserable rehearsal is had by all.

But the Psalmist showed a real understanding of people when he wrote, "Sing unto the Lord a new song."

We need new songs if we are to express our feelings with freshness and vitality, or to "sing with the spirit and with the understanding also."

There is a musical heritage in the church dating back many centuries. As a choir director, you could limit yourself to the old masters and still have a huge library to draw from.

But just as Palestrina, Bach, and Handel expressed in music the religious sentiments of their times and places, we have in America—in 1955—gifted musicians in the service of the Church, working in Los Angeles, Toronto, Brooklyn, and elsewhere, who are capturing the spirit of our times in "hymns and spiritual songs."

It is our business and pleasure—as publishers—to search out the work of these composers, evaluate it, and offer to you the best we can find for your consideration.

It is your business and pleasure—as a choir director—to find the "new songs" that will fill you with enthusiasm for proclaiming the good news through song.

Therefore, here are three anthems we would like to bring to your attention: "Early in the Morning," "Go Ye Into All the World," and "Peace I Leave With You." They are especially appropriate for Easter, Ascension, and Pentecost, in that order, in the liturgical churches; and they are all useful as general anthems in the non-liturgical churches.

The important point is this: these three anthems were written in our time for our American churches, just as Bach wrote anthems in his time for his church. We feel that they have unusual power to stimulate today's church musician to the point where the choir will "catch" the enthusiasm, "mirror" it, and make an outstanding contribution to the worship service.

We want to work with you to make music as vital a force for the church in our age as it has ever been in the past. And this is one way we feel that we can introduce many of you to our efforts: we are making a special offer to send you single reference copies of these anthems at no charge.

Your choir is a mirror, reflecting your attitudes. As you give to them, they will give to you.

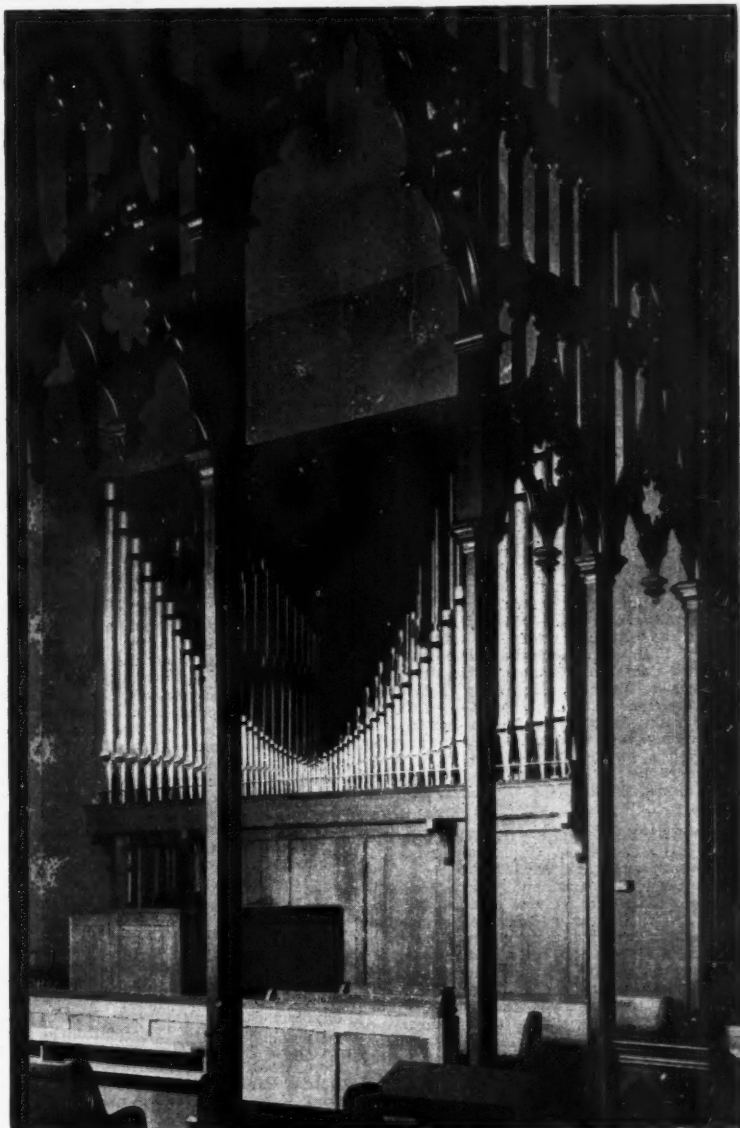
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All correspondence should be directed to the Secretary.

OSHAWA AND DISTRICT CENTRE—The annual community carol service sponsored by the Oshawa Centre was held Dec. 12 in the Simcoe Street United Church. Congregational carols alternated with groups of carols sung by individual choirs. The first group was presented by the choir of St. George's Anglican Church, under the direction of Leon Nash. An a cappella group was sung by the Canterbury Singers under Mrs. G. K. Drynan's direction. The third group was by the choir of St. Andrew's United Church under the direction of Kelvin James. John Robertson, who was organist for the evening, played a Pastoral by Corelli, "The Shepherds," by Salome, and "Paeon Exultant," by Sidney Smith.—Mrs. G. K. DRYNAN, Secretary.

WINNIPEG CENTRE—The Winnipeg Centre held its annual Christmas banquet in Moore's restaurant Dec. 20 and the executive received approximately forty-five members and friends. It was perhaps the most successful banquet we have had, with many members bringing their clergy. The chairman, H. H. Bancroft, welcomed the large attendance and thanked the executive for their work in planning the evening. Carols were directed by Ronald Gibson, with Filmer Hubble at the piano. The toast to the clergy was by G. Barry Anderson, who stated that the work of the organist was not merely playing two services on a Sunday, but included sundry duties, such as operating the church lighting system, the chimes, etc., as well as playing short organ recitals before every service. Dr. Harold Frame of St. Stephen's Broadway United, in his response stated that the true Christmas message was delivered to the people more through the music of the choirs than by any other medium and he thanked the organists for their untiring efforts to make the season more and more a family season. The Rev. George Kelly of Holy Trinity Anglican Church, in his toast to the College, outlined the aims of the College and stated that wherever he went the quality of music sung in Anglican churches was of a high standard, and he was sure it was a direct result of the work of the C.C.O. John Standing responded on behalf of the centre. A program of films completed the evening.—CLAYTON E. LEE, Secretary.

ST. CATHARINES CENTRE—The St. Catharines Centre held a meeting Sunday evening, Jan. 9, at Westminster United Church. The meeting was opened with an organ recital by Dr. F. R. C. Clarke, music director at Westminster, who played the following program: Fugue on F. E. Dowling, Clarke; Concerto 5, Handel; Prelude and Fugue in C minor, Willan; "Jesu, Bridegroom of Souls," Karg-Elert; "The Modal Trumpet," Karam; "La Nativité," Langlais; Rhapsody in C major, Heathcote Statham. A business meeting followed in the new church hall, after which refreshments were served.—Dr. F. R. C. CLARKE, Press Correspondent.

BRANTFORD CENTRE—The Brantford Centre held its thirteenth annual Christmas carol festival in the Colbourne Street United Church Dec. 13. This year the Simcoe District High School Choir of sixty-five voices took their places in the choir stalls while the massed junior choirs from the city churches formed the gallery choir. The Simcoe choir, a well-trained group under the direction of J. L. MacDowell, rendered a number of Yuletide selections. The audience participated in singing several familiar carols. The junior choirs gave two appropriate carols under the direction of Adera Campbell of St. George United Church. This year the proceeds of the festival were in aid of the Canadian College of Organists building fund.—DONALD CLUBINE, Secretary.

HAMILTON CENTRE—The British Isles, France, Switzerland and Italy were the scene of the Dec. 5 meeting. Miss Kathleen McClure's colored slides were of remarkable calibre and her commentary was well suited to the pictures. The group met in the Westdale United Church and was favored with vocal solos by Miss Joan Heels, mezzo-soprano. Gordon Douglas welcomed the members and their friends, and thanked Jack Hodd for his kindness in providing such

lovely accommodations and arranging for the refreshments served by his choir. Notice was given that Marilyn Mason would give a recital Jan. 25 in Centenary United Church, Hamilton.—DWIGHT MUNGER, DIAPASON Reporter.

LONDON CENTRE—The London Centre sponsored its twenty-seventh annual Christmas carol service Dec. 12 at the Metropolitan United Church. Massed choirs from twenty city churches participated under the direction of Earle Terry, with Edward Daly at the organ. Presiding ministers were the Rev. G. W. Goth of Metropolitan United and the Rev. H. D. Joyce of Dundas Street United. Selections from Handel's "Messiah" were sung by the choir and traditional carols were sung by both choir and congregation. Mr. Daly's selections included his own arrangement of "Greensleeves," "In dulci Jubilo," two settings of Bach, and the Toccato from Symphony 5, Widor. Wesley United Church choir was host to the London Centre at a meeting Jan. 9 in Wesley United Church. "The Nativity," a cantata by Eric Thiman, was performed by the choir under the direction of W. H. Wickett. At the business meeting afterward, plans for the forthcoming convention to be held in London this summer were discussed.—MARGARET NEEDHAM, Secretary.

OTTAWA CENTRE—The last meeting of 1954 was held in St. Stephen's Presbyterian Church Dec. 11. The local pedal thumpers were treated to a recital of recorded music under the leadership of Barry Helmer. A virginal belonging to the group was the center of interest, while the combined effect of the virginal and the various types of recorder was charming. Music by Bach and pre-Bach composers to contemporary composers was played by this talented group. During the intermission, while the virginal was being tuned, a short business meeting was held. Refreshments were served by the women of the center and all agreed that it was a splendid closing for an enjoyable year.—HARRY HILL, Secretary-Treasurer.

HALIFAX CENTRE—On Saturday afternoon, Dec. 18, the Halifax Centre sponsored its annual community carol service, held this year at St. David's Presbyterian Church. The occasion was well attended and it was felt that the carol service had been a success. Choirs participating were from All Saints' Cathedral, Maitland Farmer director; St. Andrew's Church, Murray Vanderburgh director; St. David's Church, Harold Hamer director; St. Paul's Church, Natalie Littler director; St. John's Church, Donald Forbes director; First Baptist Church, Eric Tennant, director. On Thursday, Dec. 30, the Halifax Centre held a Christmas party at the Lord Nelson Hotel. The meeting took the form of a banquet, followed by a social evening.—ERIC G. TENNANT, Secretary.

MONTREAL CENTRE—The October meeting was held in St. Matthias' Anglican Church under the chairmanship of William Doyle. Eustace Tait, organist of St. Matthias', demonstrated the new Casavant organ, after which the members had an opportunity to try the instrument. A report of the Toronto convention was made by members who had attended. Plans for the coming year were then discussed, after which the members enjoyed a round of canons, ably led by Mrs. Huntley Cameron. . . . The November meeting took the form of a recital by Mlle. Therese Vanier, brilliant young organist, in St. Patrick's Church. Miss Vanier was the winner of the Montreal C.C.O. organ contest last spring and her performance on the fine Casavant in St. Patrick's amply justified the award. The program consisted of: Concerto No. 2, Handel; Prelude and Fugue in A minor and "O Man, Bemoan Thy Sins," Bach; Chorale No. 3, Franck; "Nalades," Vierne; Variations on a Noel, Langlais; "Hommage a Frere Landino," Langlais; Prelude and Fugue No. 3, Dupré.—FREDERICK L. McLEARN, Secretary.

E. POWER BIGGS TO PLAY AND LECTURE FOR M.T.N.A.

By invitation of the Music Teachers' National Association E. Power Biggs is to present a recital and lecture at the convention in mid-February, 1955, in St. Louis, with headquarters at the Hotel Jefferson. The recital and the unusual "communication" by Mr. Biggs is scheduled for Tuesday afternoon, Feb. 15, at Christ Church Cathedral. A short recital of music by Handel, Sweelinck, Donato and Alain will be followed with a discussion by Mr. Biggs of notable instruments he visited and played on his European tour last spring, with a development of the subject of traditional voicing techniques.

Convention visitors will hear the actual sounds of many famous instruments of England, Holland, Germany and Scandinavia, in high fidelity recordings made by Mr. Biggs on his recent visit to these countries. "The Art of the Organ," as exemplified by the sonorities of a source of distinguished instruments of the last five centuries, in the cathedrals and concert halls of Europe, is also about to be issued on long-playing discs by Columbia Masterworks Records, in performances by Mr. Biggs.

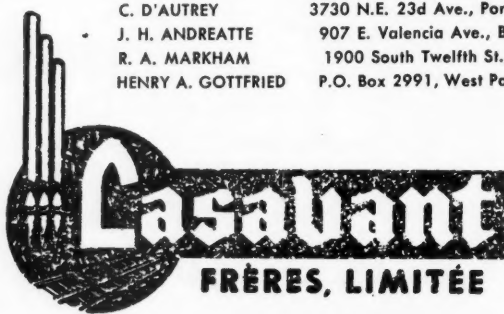
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New Issues for Organ

By JAMES S. DENDY, MUS. B.
For many years the Widor-Schweitzer edition of Bach's organ works has been a standard in America. But there was one great limitation: the edition had never been finished. The first five volumes were published forty years ago and ever since that time organists have waited for the remaining three volumes. Meanwhile, of course, Widor died and Dr. Schweitzer had no one with whom to collaborate on the completion of the edition. When he visited America in 1949 he promised G. Schirmer to complete the work and chose Edouard Nies-Berger, well-known New York concert organist, to help him. We now have volume 6: "Miscellaneous Compositions on the Chorale."

Upon perusing this volume one realizes why such a project cannot be carried out in a short time. The first sixty-three pages are devoted to explanatory and expository material. Here we find information which is the product of a long life spent in studying the works of Bach and in searching for philosophical truth.

The editors begin by discussing the history of the texts and melodies of the chorales and then there is information on how the chorale was sung and the purpose of the chorale prelude. There is a valuable dissertation on the interpretation of Bach's organ compositions based on chorales.

One of the greatest contributions made by Dr. Schweitzer and Mr. Nies-Berger in this edition is an exhaustive study of the ornaments in Bach's organ works. They devote twenty pages to this subject and numerous examples are printed. For many this study alone will be more than worth the price of the volume. The last pages of the written text are devoted to suggestions for registration and interpretation of the individual preludes.

The first seventeen numbers in this volume are chorale harmonizations written out by Bach and presumably used by him in accompanying congregational singing. These throw a great deal of light upon the master's manner of playing in church and also serve to instruct in interpreting other chorales where only the figured bass is indicated. Some of the familiar chorales included in this section are "Von Himmel hoch," "Liebster Jesu, wir sind hier," "In dulci Jubilo" and "Christ lag in Todesbanden." One of the interesting features of these is the passage work which Bach inserts between the phrases.

There are sixty chorale preludes, some of which are not the work of Bach but have been attributed to him and are important historically and because he influenced their composition. Where the authorship is doubtful the editors have set forth the reasons for challenging it. This "miscellaneous" collection contains so many of the fine examples of Bach's works and so many chorale preludes which have become organists' favorites that it would be impossible to list even the more important ones. There is the celebrated setting of "Erbarm dich mein," the double pedal version of "An Wasserflüssen Babylon," the prelude on "Allein Gott" with the left hand figuration which depicts angels ascending and descending, the only prelude which the master wrote on the great chorale "Ein feste Burg," "Nun freut euch" and many other gems.

It would easily be possible to expand this discussion to fill the current issue of THE DIAPASON, but we believe that after reading these few pertinent remarks everyone will wish to buy a copy of G. Schirmer's Bach, Volume 6, and see for himself.

The German organist about whom we hear most in America today is Helmut Walcha. In the last five years he has gained a wide reputation through recordings which have come to this country and through the Americans who have gone to study with him. But it is not generally known that Mr. Walcha is a composer, so there should be wide interest in his "Fünfundzwanzig Choralvorspiele" just published by the C. F. Peters Corporation.

One is immediately impressed by the purity and simplicity of musical expression found in these works. But it is the great thinkers who learn to express themselves simply, and in reading through this set of chorale preludes one is made aware of profound thought on the part of the composer, not only about the significance of the chorale melody itself but about the

means of expression inherent in a few ranks of organ pipes. More could be said from a musical standpoint about Mr. Walcha's skill in working with contrapuntal devices and his use of melodic motifs in conveying an idea, but we believe that our readers will be interested principally in the fact that this is highly practical organ music. The preludes may be played successfully on a very small instrument. The registrations indicated show that they were written probably for a two-manual instrument of medium size with a fair amount of mutation work. Nearly all of them are technically easy and therefore one must guard against performing them too quickly—before he has some understanding of their content. They are short enough and there is enough variety to play groups of the preludes as a church voluntary or as a recital number. When Mr. Walcha makes the American tour which has been planned for him this year we shall look forward to hearing him perform some of his preludes.

For two months we have refrained from saying anything about Alec Rowley's Symphony in B minor because we really weren't sure what to say. Is there a place for this type of piece in the organ world today? Evidently the composer intended it to be played as an entity or he would have published it as four separate pieces. It is therefore too long for a church service. The recital organist who is ambitious enough to program a "symphony" will also demand something that is more challenging musically. The man who plays his electronic instrument for relaxation in the evening probably will not be attracted by a composition running to twenty-nine pages. There is little point in attempting to describe or criticize the work musically because Mr. Rowley's style of writing is well known and in the present work we can detect no drastic change from his previous output. But there are undoubtedly those who will be interested in this Novello publication and it may be obtained from H. W. Gray in New York or British American in Chicago.

Fashions in music may come and go, but it appears that there will always be a place for the concert toccata. Composers before the time of Bach were writing toccatas and each succeeding generation has produced more of them. The latest one off the press is by Gordon Phillips and the publisher is Oxford. As toccatas go, it is of only medium difficulty. It is not rashly modern, but neither is it reactionary. The work runs to seven pages.

"Andante Sospirando," the title of a new piece by James Brown, means "moderately sobbing," and to encourage the tears Mr. Brown has picked the minor second as his favorite interval. It is an aria type of composition, played on solo stops accompanied by a second manual and pedal. The publisher is Oxford.

William H. Harris' "Saraband Processional" was composed for a St. Cecilia's Day festival service at St. Sepulchre's Church in Holburn, England. This is a majestic piece of music and one need not look at the name of the composer to know that it is British. The beginning is soft and the volume builds gradually to the page before the end and then diminishes to a soft closing. This is a Novello publication.

Five organ numbers for Easter have been issued by Novello & Co. in an album entitled "Easter Music." Those included are "Easter Morn," by John E. West; "Heut' triumphiret Gottes Sohn," Bach; "Alleluia," a postlude on "Lasst uns erfreuen," Faulkes; "Solemnis Haec Festivitas," Harker, and a transcription of Handel's "Hallelujah Chorus."

HARRY E. COOPER IS AUTHOR OF BOOK ON ORGAN PLAYING

Harry E. Cooper, F.A.G.O., professor of organ at Meredith College in Raleigh, N.C., is the author of an illustrated booklet called "Organ Playing" which has just been issued by Charles W. Homeyer & Co. in Boston. The reading matter in this booklet is concerned with the formation of correct mechanical habits at the console. Mr. Cooper describes such things as posture and the correct positions for the hands and the feet. Pictures made at the console serve to illustrate his descriptions in detail. Seventeen photographs are reproduced, showing everything from the way to manipulate an expression pedal to the pressing of a piston. This booklet should be a valuable aid to the organ student, especially in the earlier stages.

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THIS PICTURE WAS TAKEN at the opening of the New Orleans A.G.O. conclave. It includes Henry S. Jacobs, dean of the New Orleans Chapter at left; Mrs. Marvin Fair, general chairman of the conclave, and S. Lewis Elmer, national president of the A.G.O.

McMANIS FIRM TO ENLARGE ORGAN IN KANSAS CITY, KAN.

The Charles W. McManis Company will add a third manual division and enlarge the organ at the First Pilgrim Congregational Church in Kansas City, Kan. The instrument was built originally by the same firm at the end of world war 2. Some unification will be incorporated due to limited space. The organist of the church is Mrs. Edgar Schowalter.

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Flute, 4 ft., 61 notes.

Nazard, 2½ ft., 61 pipes.
Doublette, 2 ft., 61 pipes.
Mixture, 3 ranks, 183 pipes.
Vox Humana, 8 ft., 61 pipes.
Tremulant.

SWELL ORGAN.
Dolcan, 8 ft., 61 pipes.
Stillflöte, 8 ft., 73 pipes.
Sallcional, 8 ft., 61 pipes.
Vox Celeste, 8 ft., 49 pipes.
Dolcan, 4 ft., 61 notes.
Flute, 4 ft., 61 notes.
Scharf, 3 ranks, 183 pipes.
Oboe-Trumpet, 8 ft., 73 pipes.
Clarion, 4 ft., 61 notes.
Tremulant.

POSITIV ORGAN.
Quintade, 8 ft., 61 pipes.
Gemshorn, 8 ft., 85 pipes.
Gemshorn Celeste, 8 ft., 49 pipes.
Harmonic Flute, 4 ft., 61 pipes.
Gemshorn, 2 ft., 61 notes.
Clarinet, 8 ft., 61 pipes.
Tremulant.

PEDAL ORGAN.
Sub Bass, 16 ft., 44 pipes.
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Organist's Tribute Paid to a Minister Who Proves an Ideal

By SETH BINGHAM

Wherever organists foregather in Guild conventions and chapter meetings, for musical services and recitals or on social occasions, the relation between minister and organist is a favorite and never-ending topic of discussion. Papers are read, speeches delivered, magazine articles published, letters to the editor written by both clergymen and organists reflecting all shades of opinion and dealing variously with this many-sided question. Pastors are invited to speak before groups of organists and more rarely an organist addresses a ministerial gathering. Philadelphia or Dallas stages a pastor-organist dinner; Hartford's A.G.O. chapter and ministers' association collaborate to draw up a mutually agreed-upon code of ethics, and so on.

These debates, resolutions, controversies and cooperative efforts are healthy; they clear up misunderstandings, bringing nearer the day when organist and minister will gladly work as a friendly team and not as unsympathetic rivals.

Courage, kind reader! You are not in for one more disquisition on minister vs. organist, or even "How a minister should treat his organist". This is rather an account of one organist's rare good fortune in serving a church whose pastor for twenty-one years was Henry Sloane Coffin, one of America's greatest churchmen of the past half-century. Obituary data furnish scant clues to his greatness. Born in 1877, educated at Yale, Edinburgh and Marburg; pastor of the Madison Avenue Presbyterian Church from 1905 to 1926; president of Union Seminary, 1926-1945; member of the Yale Corporation, 1922-1945; died 1954.

Tributes by his colleagues and disciples extol Henry Coffin as parish minister, preacher, liturgist, teacher of social Christianity and liberal evangelicism, advocate of church unity, and as church statesman. The limitations of this article preclude discussion of these multiple activities except as they throw light on the man himself, his winning personality and spiritual grandeur. As we delve further into his career, filling in the picture through fact, anecdote, the witness of others or Dr. Coffin's own words, I hope each reader will find some helpful example, some useful comparison or enlightening parallel with his own experience. On the editorial page of the *New York Herald Tribune* of Nov. 27, 1954, there appeared a short but admirable summary which I would like to quote here:

Dr. Harry Sloan Coffin was a great churchman, a great leader of modern Protestantism. He was also a rare human being. In any field, and in any age, he would have been outstanding. Unusually handsome in person, with a gay and what might be called a courtly air, he could not enter into any company without being immediately marked. These qualities were given an edge of fire by the play of a fine mind and the deep conviction of his spirit. When he stood up to preach, his words became alive.

President for nearly twenty years of Union Theological Seminary, Dr. Coffin made that institution a center of liberal Protestantism. He built up a faculty of extraordinary scholars and provided them with an atmosphere in which they could defend to the utmost the truth as they saw it. Here Protestantism took on a form that challenged the most searching intellect. Young men saw again its relevance to the contemporary world and to the old inescapable dilemmas of the human condition.

Dr. Coffin's influence extended through his preaching, lecturing and writing, not only across this country but to many parts of the world. He gave generously of his time and wisdom to Yale, from which he was graduated in 1897. Other colleges knew his regular visit as the most stimulating year could bring. He spoke of the things that are not seen; but his message went to the heart of political and social issues. Thus he worked to the end, the familiar voice sounding out with eloquence on the great themes. The silencing of such a voice is a loss to the whole nation.

"Where could a man be found doing more for his day and generation?" asks Dean Charles R. Brown, who stresses Dr. Coffin's enormous influence over a great congregation embracing all kinds of people, and calls it "a convincing dem-

onstration of the Christian ministry at its best." It would be a dull and hard-shelled organist indeed who failed to see in this living example a challenge to his own efforts.

As parish minister Dr. Coffin never neglected pastoral visitation, making more than a hundred calls a month. He called with equal fidelity on the rich and the poor, neither despising the rich nor patronizing the poor. He was tolerant of those with whom he disagreed. Everywhere he carried the contagion of his vitality, his good cheer and his faith. His people sensed his interest and never doubted his sympathy; hence they talked freely to him about their problems. (Eloquent detail: In many of the families I visited during choir recruiting there was a photo of Dr. Coffin on the mantelpiece.)

He possessed the two essentials of great preaching: contact with God, contact with man. Pre-eminently a preacher of and from the Bible, his happy and vivid temperament seized on the fact that "the chief end of man is to glorify God and enjoy Him forever." Men and women of different classes and in different clothes knew the one message of the love of God was coming to them impartially through this man who knew and loved them as human souls. (The above passages and some others from *This Ministry*, edited by Dr. Reinhold Niebuhr, are used with the kind permission of the publishers, Charles Scribner's Sons.)

In the Sunday morning sermons, usually read from manuscript, the intellectual vigor, the spiritual earnestness, the beauty and variety of phrasing, the religious reality as they came from the life of a man aflame with his message gripped his hearers. At the evening service he preached freely without the apparent aid of notes. By contrast, Dr. Coffin's more simple evening talks had an intimate, even tender quality that went straight to the heart. (Is there not here a lesson for us? Music through its inherent beauty and vitality must call out the best in the listener; yet it must touch the human heart by direct, sincere expression. The two are not incompatible; witness the far-reaching effect of Dr. Archibald Davison's musical ministry.)

In his famous children's sermons, which were copied far and wide, Dr. Coffin phrased his ideas with a gay and instant spontaneity, lighting up his lessons with a sparkling humor which he was not above employing also at times in his preaching to adults. Once he told us how he had reconciled a newly-married couple on the point of divorce because one preferred tea and the other coffee for breakfast! On another occasion he went up in the front elevator of an ultra-swank Park Avenue apartment to call on the cook, a member of his church. The butler, who did not know Dr. Coffin, refused to let him into the kitchen.

"All right, never mind," said Coffin, who returned to the ground floor, walked to the rear and entered the service elevator, which took him directly to the kitchen, where the mistress of the house presently found him comfortably installed in conversation with the cook! He also related a visit to some other parishioners living on the fifth floor of an East Side tenement. Mounting the stairs, Dr. Coffin heard sounds of a violent quarrel. As he came nearer the angry voices of a mother and her son issued from the very apartment he was seeking; in fact, they did not even hear him knock. So he pushed open the door and stood there while the son gasped; "My God, it's Dr. Coffin!" The congregation rocked with merriment. (A hearty laugh will also ease the tension in a choir rehearsal.)

[To be continued.]

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GEDECKT	16'	FUGARA	4'	HARP CELESTE		VIOLONE	16'	SWELL TO GREAT	4'
DOUBLE DIAPASON	16'	FLUTE TRIANGULAIRE	4'	HARPSICHORD		BOURDON	16'	CHOIR TO GREAT	16'
DIAPASON	8'	TWELFTH	2 1/2'	GLOCKENSPIEL		LIEBLICH GEDECKT	16'	CHOIR TO GREAT	8'
PRINCIPAL	8'	OCTAVIN	2'	CARILLON		CONTRA DULCIANA	16'	CHOIR TO GREAT	4'
FLUTE	8'	MIXTURE		CHOIR COUPLER	16'	QUINT	10 1/2'	SOLO TO GREAT	16'
FLUTE DOLCE	8'	TROMPETTE	8'	UNISON		OCTAVE	8'	SOLO TO GREAT	8'
STRING	8'	FAGOTTO	8'	CHOIR COUPLER	4'	BOURDON	8'	SOLO TO GREAT	4'
GEMSHORN	8'	VOX HUMANA	8'	CHOIR COUPLER	2 1/2'	FLUTE DOLCE	8'	CHOIR TO SWELL	8'
OCTAVE	4'	CLARION	4'	CHOIR COUPLER	2'	CHORAL BASS	4'	CHOIR TO SWELL	4'
FLUTE D'AMOUR	4'	SUB COUPLER		CHOIR COUPLER	1 1/2'	CHORAL BASS	2'	SOLO TO SWELL	16'
NAZARD	2 1/2'	UNISON		TREMOLO		MIXTURE	11	SOLO TO SWELL	8'
SUPER OCTAVE	2'	SUPER COUPLER				CONTRA BOMBARDE	32**	SOLO TO SWELL	4'
PICCOLO	2'	SWELL TO ANTIPHONAL				CONTRA FAGOTTO	16'		
MIXTURE	11	SWELL CHANCEL OFF		Solo Organ:		TUBA	16'	SWELL TO CHOIR	16'
MIXTURE	111	TREMOLO		SOLO FLUTE	8**	TROMBA	8'	SWELL TO CHOIR	8'
TRUMPET	8'			GAMBA	8**	FAGOTTO	8'	SWELL TO CHOIR	4'
SUB COUPLER		Choir Organ:		ORCHESTRAL FLUTE	8**	CHIMES		SOLO TO CHOIR	16'
UNISON		BOURDON	16'	TUBA	8**	PEDAL TO ANTIPHONAL		SOLO TO CHOIR	8'
SUPER COUPLER		VIOLA	8'	OBOE	8**	PEDAL CHANCEL OFF		SOLO TO CHOIR	4'
GREAT TO ANTIPHONAL		ROHRFLÖTE	8'	FRENCH HORN	8**				
GREAT CHANCEL OFF		NACHTHORN	8'	HARMONIC TRUMPET	8**				
CHIMES		DULCIANA	8'	CHIMES		Couplers:		GREAT TO SOLO	16'
TREMOLO		KOPPELFLÖTE	4'	SUB COUPLER		GREAT TO PEDAL	8'	GREAT TO SOLO	8'
		NAZARD	2 1/2'	UNISON		GREAT TO PEDAL	4'	GREAT TO SOLO	4'
Swell Organ:		BLOCKFLÖTE	2'	SUPER COUPLER		SWELL TO PEDAL	8'	SWELL TO SOLO	16'
GEDECKT	16'	TIERCE	1 1/2'	TREMOLO		SWELL TO PEDAL	4'	SWELL TO SOLO	8'
GEIGEN	8'	LARIGOT	1 1/2'			CHOIR TO PEDAL	8'	SWELL TO SOLO	4'
FLUTE	8'	SIFFLÖTE	1'	Pedal Organ:		CHOIR TO PEDAL	4'	FULL ANTIPHONAL	ON
VIOLE DE GAMBA	8'	ENGLISH HORN	8'	RESULTANT	32'	SOLO TO PEDAL	8'	FULL CHANCEL	OFF
VIOLE CELESTE	8'	CROMORNE	8'	CONTRA BOURDON	32**	SOLO TO PEDAL	4'		
FLUTE DOLCE	8'	CLARINET	8'			SWELL TO GREAT	16'		
		SUSTAIN							

*Prepared For

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THE DIAPASON

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CHICAGO, FEBRUARY 1, 1955

TO ALL MEMBERS OF THE A.G.O.—Dues for the first nine months of 1955 were payable Jan. 1. A large number of subscription remittances were received from chapters in January, but many payments have not been made. To avoid confusion and to make sure that all Guild members who are entitled to receive the magazine should do so promptly, the names of those whose subscriptions were received for 1954 have been kept on the mailing list for January and February, 1955. Unless remittances for 1955 reach the office of publication from chapter treasurers by Feb. 15 names cannot be kept on the mailing lists. Delay in payment will cause disappointment to those affected and a large amount of labor and heavy expense to THE DIAPASON. Members and treasurers will greatly assist us by checking on the payment of their dues and making sure that the matter has not been neglected.

Dr. Schweitzer at 80

The month that has just come to a close saw that part of the world devoted to the organ celebrating the eightieth birthday anniversary of probably the most remarkable organist of this generation—and no doubt of several generations. From nearly every part of the United States are reported recitals, special meetings, broadcasts, addresses and other events marking the birthday of Dr. Albert Schweitzer on Jan. 14.

Devotees of the organ can by no means lay exclusive claim to Dr. Schweitzer, for he has achieved world renown equally as a medical missionary, theologian and author. No other man has been so versatile and so eminent in many fields. So far as our profession is concerned the fame of Dr. Schweitzer rests upon his organ playing and his editing of the composi-

tions of Johann Sebastian Bach. While most of his active life has been spent in Africa in the humanitarian task of healing the ills of the African natives, he has made trips to Europe and a few years ago visited America, his travels including a stop in Chicago to receive a degree from the University of Chicago. The man's modest personality and simple attitude on this occasion impressed themselves on all who had the privilege of meeting him and Mrs. Schweitzer.

Albert Schweitzer was born in Günsbach, Alsace, in 1875. One of his instructors on the organ was Ernst Munch, father of Charles Munch, conductor of the Boston Symphony Orchestra. In Paris he studied with Charles-Marie Widor. From his earliest years, Dr. Schweitzer showed a deep interest in the music of Bach. He became the organist of the Bach Society in Paris and of the Bach concerts in Strasbourg.

At the age of 30 years Albert Schweitzer had doctor's degrees in four fields, was an organist of international standing, and had written studies on Kant, the philosopher, and Bach. It was at this stage of his life, when he was principal of the theological faculty and professor of religious philosophy at Strasbourg, pastor of the Church of St. Nicholas there, and organist at the Paris Conservatory of Music, that he gave up his brilliant career to spend six years studying medicine so that he might become a medical missionary.

As one writer has expressed it, the first thirty years of his life had been spent to gain knowledge and the remainder, he was determined, should be spent for humanity.

When word reached Dr. Schweitzer at Lambarene that the 1952 Nobel peace prize had been awarded to him, he was dressed in rough clothes, struggling to put a corrugated iron roof on a new building in his leper colony. His immediate reaction was that the \$33,000 award accompanying the prize would provide permanent housing for 250 lepers who had been living in temporary huts.

It is fitting that in the same month in which Dr. Schweitzer became an octogenarian the latest volume of his edition of the organ works of Bach should be issued by G. Schirmer, Inc. This edition, begun with the collaboration of Widor, is being completed with the assistance of an American organist, Edouard Niesberger.

DONA LEE BANZETT BRIDE OF GEORGE BRANDON IN NEW YORK

Miss Dona Lee Banzett, M.S.M., and George Brandon, M.S.M., were married in James Chapel, Union Theological Seminary, New York, Dec. 22. The former Miss Banzett is completing her second year as organist of the Northfield School for Girls, East Northfield, Mass. Her husband, having served for the past year and a half as director of music at the First Presbyterian Church of Burlington, N. C., is returning to Union in February to begin work on a master's degree in religious education.

The bride was given away by Albert Raymond, head of the music department at Northfield, and the communion service which preceded the wedding was conducted by the Rev. Robert Sandercock, chaplain of the school. The officiating minister for the wedding service was Dr. Lewis J. Sherrill of Union Seminary. The best man was Dr. Hugh Porter, director of the seminary's School of Sacred Music.

COLLAPSE OF A PORTION OF THE ceiling of the famed Eastman Theater, center of musical activities in Rochester, N. Y., posed a challenge to musical people of the city. Fall of one complete panel of the ceiling, weighing an estimated four tons, occurred in mid-afternoon when a student orchestra was rehearsing on the stage. No one was injured but several rows of seats were buried. The accident occurred only a few hours before a scheduled evening concert by the Rochester Philharmonic Orchestra. The theater was ordered closed and will not be reopened before repairs have been made. Meanwhile as many of the Eastman concert events as possible are being rescheduled for the Auditorium, part of the Masonic Temple building.

HARRY VON TOBEL DIES AFTER 54 YEARS TENURE BY ERROR

Harry E. von Tobel, for fifty-four years organist and choirmaster of the First Presbyterian Church in Henderson, Ky., died Christmas Eve in a Louisville hospital, just six weeks after the death of his wife, Virginia Norris von Tobel. Mr. von Tobel was 76 years old. He had been ill for several weeks and died soon after an operation.

The fascinating story of how this English-born musician happened to go to a small Kentucky town and the wonderful work which he did there was recounted in THE DIAPASON in 1941. It was a superfluous cipher—not the kind that distress organists, but one of those that make trouble in figuring an account—that led the young city man, employed by a St. Louis bank, but at the same time cultivating a talent as an organist, to find happiness working in this community.

In 1900 an officer of the First Presbyterian Church of the Kentucky town wrote to Charles Galloway, the St. Louis organist and teacher, asking him to recommend an organist for the new church. In doing so he added a zero by mistake to the salary offered. This made the remuneration decidedly attractive and Mr. Galloway placed the proposition before one of his star pupils, Mr. von Tobel. The latter boarded a train and went to Henderson to see the church which was able to pay such a good salary to its musical director. When it was discovered that the church officer had unwittingly added a cipher to the amount the church was offering as salary, Mr. von Tobel returned to St. Louis and to his banking.

But he had seen Henderson, Henderson had taken hold on him, and he could not get it out of his mind. The people of the First Presbyterian Church of Henderson had the same trouble in trying to forget Harry von Tobel. So it came about that the salary difficulty was adjusted and the young organist-banker took the turn in the road which led to his permanent establishment in the Kentucky town.

Mr. von Tobel exerted a great influence over the musical life of the community. He gave of his background to a large group of young pianists and organists who studied under him. He virtually established a school of organ in the community. Throughout the years he was the stimulus to cantatas, oratorios, operetta, choral societies and choir groups and he gave piano and organ recitals.

Seven years after he went to Henderson he married Virginia Norris, and they were able to procure the Norris ancestral home for their own. Here were giant oaks, a shaded lawn, seclusion for practice, land on which he might grow flowers and a garden, a building in which he might pursue his hobby of woodworking.

Harry von Tobel was born in Manchester, England, the son of a Swiss father and an American mother. His father was a jobber, handling such products as glycerine and soap. When Harry was 7 or 8 his father died, and when he was about 12 the building which housed the business burned and his mother brought the three von Tobel children back to her family home in St. Louis. Long before they left England the musical talent of the boy had been discovered. At the age of 6 he had been taken to Paris to study piano and subsequently he studied in Zurich, Switzerland. Once settled in St. Louis he continued his studies at the Kroeger School of Music and later under Joseph Lhevinne. He studied organ under Charles Galloway, who was a pupil of Guilman and one of the outstanding organists of America.

Surviving Mr. von Tobel are a brother, Julius; a nephew, Harry E. von Tobel II, and a grand-nephew, all of Phoenix, Ariz.

DOCTOR OF MUSICAL ARTS IS OFFERED BY ILLINOIS "U"

The degree of doctor of musical arts is to be conferred by the University of Illinois, enlarging the present graduate work in music to include composition and performance as well as research and music education. The action authorizing this degree to be conferred was taken by the board of trustees Dec. 20. Candidates must demonstrate artistic competence either by writing a large-scale musical work or by outstanding public performance. A thesis also will be required.

Looking Back into the Past

Forty-five years ago the following news was recorded in the issue of Feb. 1, 1910—

Topeka, Kan., claimed to have the first municipally-owned organ in its own auditorium. It acquired the Kimball of four manuals and more than 3,000 pipes, having taken over the auditorium and the instrument installed in 1905.

M. P. Möller announced the largest business in the history of the Hagerstown, Md., factory for 1909, contracts having been received for 133 organs.

George W. Perkins, a partner of J. P. Morgan, presented a new organ to the Episcopal Church at Milledgeville, Ga., to replace one damaged forty-five years previously by soldiers in General Sherman's army who had poured molasses into the pipes on their march "from Atlanta to the sea."

Twenty-five years ago, according to the issue of Feb. 1, 1930—

Large new organs under construction, the specifications of which were presented, included the following four-manuals: A Skinner for Severance Hall, home of the Cleveland Orchestra; an Estey for the auditorium of the national headquarters of the Salvation Army in New York City; a Skinner for Temple Methodist Church in San Francisco; a Skinner for the new Missouri Methodist Church at Columbia, Mo.

The contract to build a four-manual of seventy-five sets of pipes for the Queen of the Holy Rosary Cathedral at Toledo, Ohio, was awarded to the Skinner Organ Company.

The Austin four-manual in the Horace Bushnell Memorial at Hartford, Conn., was opened with a recital by Chandler Goldthwaite Jan. 13.

Finland had gone in for modern four-manual organs and an instrument with seventy-six speaking stops had been built for the cathedral at Viborg by Rieger Brothers of Jägerndorf, Germany.

Dr. Harold W. Thompson presented a comprehensive review of the compositions of the late Dr. John E. West.

Ten years ago the following news was recorded in the issue of Feb. 1, 1945—

With an attendance which gave it a truly national character, the second annual convocation of deans and regents of the American Guild of Organists was held in New York Dec. 27 and 28.

George Alexander A. West, who was organist and choirmaster of St. Luke's Episcopal Church, Germantown, Philadelphia, for fifty-four years, died at his home Jan. 10. Mr. West, who was 73 years old, had been ill for three months.

Mrs. H. H. A. Beach, one of the outstanding composers of America, died Dec. 27 in New York City. She was 77 years old. The last composition published by Mrs. Beach is for the organ and was the only one she wrote for this instrument. It is a "Prelude on an Old Folk-tune."

GUY PARKER WILLIAMSON DIES AT 86 IN BROCKTON, MASS.

Guy Parker Williamson, for the last fifteen years organist at the Congregational Church in North Abington, Mass., died Oct. 26 at the age of 86. Mr. Williamson was active until his death, having retired from his organ position only a month previously. He was a graduate of the New England Conservatory of Music and was well known as a teacher of piano and organ. He was at the time of his death an active member of the Brockton Chapter, A.G.O. During his long career in music he served many churches in Brockton, North Abington, Braintree, Weymouth, Hingham and the Abingtons.

ERICH VON BEHREN was installed as teacher in the Christian day school of the Evangelical Lutheran Church of St. Luke, Chicago, by the Rev. Adalbert R. Kretzmann, Litt. D., Jan. 9. Mr. von Behren is teaching in the large parish school of St. Luke, conducting the church choir and taking his place on the staff of four organists (all of them full-time teachers in St. Luke School) who play the 240 annual services, not counting weddings and funerals. Mr. von Behren is a 1953 graduate of Concordia Teachers' College, River Forest, Ill., where he served as an instructor in organ during the last year and a half. He was also organist and choirmaster at Gloria Dei Lutheran Church, Chicago.

**FRED R. DURST OF ERIE, PA.,
DIES FOLLOWING OPERATION**

Fred R. Durst, president of the Organ Supply Corporation, Erie, Pa., died suddenly Dec. 26 after an operation. He was born in Pomeroy, Ohio, March 6, 1883, and went to work as a boy in the Probst furniture factory, where he learned the woodworking trade. His career of nearly fifty years in the organ industry began in 1906 with the Barckhoff Organ Company, also of Pomeroy, Ohio. He later was associated with the Wicks Organ Company, Highland, Ill., and the Hinners Organ Company of Pekin, Ill., before going to Erie in 1917 as superintendent of the A. Gottfried Company. In 1924 he left there to become one of the founders of the Organ Supply Corporation, which he served as president until his death.

Mr. Durst traveled widely, installing and working on many different makes of organs, and accumulated a wealth of information on the numerous types of actions used. He had many friends throughout the industry and it was difficult to name any organ man whom he did not know personally. The many letters that have been received by the company are evidence of the high esteem in which he was held.

During the last few years Mr. Durst had been taking life easier, doing some of the things he had been too busy to do in his younger days. He enjoyed especially his fishing trips into Canada and the time he was able to spend at his summer cottage near Erie. Much of his responsibility was gradually relinquished to his son, Carl F. Durst, who has been with the company almost from the beginning and who has had many years of training under his father's supervision. Mr. Durst will be succeeded by his son as president and the business will continue under his leadership.

Mr. Durst is survived by his widow, Frances Ficks Durst; two sons, Carl and Paul; two daughters, Mrs. Arthur Carr and Mrs. Graff Markoff; five grandchildren and a brother, V. P. Durst, all of Erie, and by three sisters—Miss Anna Durst, Mrs. Elsworth Rowe and Mrs. Harry Smith, all of Pomeroy, Ohio.

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ORGAN OF THREE MANUALS

Hartford Firm Will Place Instrument
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fice Being Built over Old
Basement Structure.

An Austin organ of three manuals will be installed in the new edifice of the Church of SS. Peter and Paul, Waterbury, Conn. The large structure is being built over a basement church which has served the parish for a number of years. Three of the stops in the great organ—the harmonic flute, the gemshorn and the quintaten—are to be enclosed with the choir division.

The specifications have been drawn up as follows:

GREAT ORGAN.

Diapason, 8 ft., 61 pipes.
Harmonic Flute, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Quintaten, 4 ft., 61 pipes.
Fifteenth (from Mixture), 2 ft., 61 pipes.
Mixture, 3 ranks, 183 pipes.

SWELL ORGAN.

Geigen, 8 ft., 68 pipes.
Hohl Flöte, 8 ft., 68 pipes.
Gambe, 8 ft., 68 pipes.
Gambe Celeste, 8 ft., 56 pipes.
Principal, 4 ft., 68 pipes.
Chimney Flute, 4 ft., 68 pipes.
Flautino, 2 ft., 61 pipes.
Trumpet 8 ft., 68 pipes.
Oboe, 8 ft., 68 pipes.
Tremolo.

CHOIR ORGAN.

Bourdon, 8 ft., 68 pipes.
Dolce, 8 ft., 68 pipes.
Dolce Celeste, 8 ft., 56 pipes.
Koppel Flöte, 4 ft., 68 pipes.
Nasard, 2½ ft., 61 pipes.
Block Flöte, 2 ft., 61 pipes.
English Horn, 8 ft., 68 pipes.
Tremolo.

PEDAL ORGAN.

Diapason, 16 ft., 32 pipes.
Contra Gemshorn, 16 ft., 12 pipes.

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Hohl Flöte, 8 ft.
Super Octave, 4 ft., 12 pipes.
Trumpet, 16 ft., 12 pipes.

ONE HUNDRED AND FORTY schools of music, from all areas of the United States, were represented at the thirtieth annual meeting of the National Association of Schools of Music at the Statler Hotel, Los Angeles, Dec. 29, 30 and 31. Officers re-elected are as follows: President, Harrison Keller, New England Conservatory, Boston; treasurer, Frank B. Jordan, Drake University, Des Moines; vice-president, E. William Doty, University of Texas, Austin; secretary, Burnet Tuthill, Memphis College of Music, Memphis. The 1955 annual meeting of the association is scheduled to be held in St. Louis Nov. 25 to 27.

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Music of Christmas Shows Gain in Both Quality and Amount

Year by year both the quality and the amount of Christmas music performed in the churches of our country seem to increase. This is encouraging musically and spiritually, because if there were no demand for good Christmas music it would be impossible to produce it on such a great scale. Christmas Eve services with elaborate musical oblations are no longer confined to the "liturgical churches" but are held by groups of various denominations all over the country. And there seems to be a growing demand for the Christmas morning service with still more fine music. The discovery and publication of hundreds of ancient carols from all lands, the outstanding music by contemporary composers and the many cantatas and other works by the early masters which for so many years were not available—all have contributed to a renewed interest in Christmas festival music and we can state with assurance that there was never before a time in history when so much music that is high in quality and varied in style was obtainable. Much of the credit goes to our American publishers who, in the last few years have literally combed the world in an effort to make the finest that mankind has produced available.

Every year we take this opportunity to tell organists and choirmasters what their colleagues did at the Christmas season. It is not possible to print every listing in full but we believe that our readers find this sampling interesting and illuminating. We shall begin by mentioning St. Paul's Cathedral in Los Angeles, where Frank K. Owen is organist and choirmaster. Mr. Owen's prelude at the Christmas Eve service included numbers by Pachelbel, Titcomb, d'Aquin and Poister. The offertory anthem was Sweelinck's "Born Today" and the Communion setting was Titcomb's service in D. A service of carols was sung by Mr. Owen's choir Jan. 2.

At the Church of the Ascension in New York City, where Vernon de Tar is organist and choirmaster, there was choral music from the gallery preceding the Christmas Eve service. Mr. de Tar included some recently published works, among which were "I Sing of a Maiden," Louie White; "Songs of the Nativity," John La Montaine; "Long, Long Ago," Edwin Fissinger. On Dec. 26 there was a service of early carols and motets, the Schütz "Christmas Story" and Vaughan Williams' Fantasia on Christmas Carols.

The "Christmas Story" by Schütz also was performed at the First Presbyterian Church in Detroit, Gordon Young organist and choirmaster. Mr. Young's choir sang Coombs' setting of "Brightest and Best of the Sons of the Morning" Dec. 26 and at the same service Mr. Young played "Gesu Bambino," Yon; "Divinum Mysterium," Purvis, and "Hail This Brightest Day of Days," Bach.

The choir of the First Methodist Church in Oak Park, Ill., sang a setting of the Magnificat by Corliss R. Arnold, its director, Dec. 12. For the prelude Mr. Arnold chose Bingham's Variations on "Watchman, Tell Us of the Night," Searle Wright's Prelude on "Green-sleeves" and Walton's Prelude on "Veni Immanuel." Mr. Arnold conducted a service of carols late in the afternoon. He and his choir were assisted by instrumental and vocal soloists.

Outstanding among the carol services over the nation are the ones held annually at the West Side Presbyterian Church in Ridgewood, N. J. The credit for these goes both to Edward Hart, the organist and choirmaster, and to the Rev. George Litch Knight, the assistant minister, who has distinguished himself through his work in the Hymn Society of America. The service began with the old French "Reveillon de Bergers" for harp and organ, and two carols played by the handbell choir under the direction of Doris C. Watson. We note that the candles were lighted by "ye waytes of olden tyme," dressed in Elizabethan costumes. Violin and cello joined the organ and harp for further instrumental music. Carols included compositions and arrangements by Dickinson, Gibson, Lefebvre, Dunhill, Mackinnon, McGimsey and McGlinchey. This is the fifteenth year that this church has presented a carol service.

At a pre-Christmas service held Dec. 5 at the First Presbyterian Church of

York, Pa., two choral works were heard for the first time in that community: Buxtehude's "Rejoice, Beloved Christians" and Brahms' "O Saviour, Throw the Heavens Wide." The choirs there are under the direction of Ralph S. Grover, whose Christmas organ music included Noels by d'Aquin and Le Begue and Brahms' "Lo, How a Rose." One of the junior choir anthems used by Mr. Grover was "Little Son of God" by Robert Smith.

An overflow congregation attended the thirty-seventh annual Christmas candlelight service held Dec. 19 under the direction of John A. Davis, Jr., at the First (Park) Congregational Church in Grand Rapids, Mich. Featured in the service were two newly-published anthems, "Sing, O Ye Heavens," Peter-Dickinson, and "His Star," by Kenneth Walton. The organ was augmented by violin, harp and cello in numbers by Mietzke, Glazounoff and Bach.

J. Sebastian Matthews' cantata "The Eve of Grace" was conducted by Lauren B. Sykes at the Pacific Bible College Dec. 20. On the same program the choir sang a number of carols and Mr. Sykes played Edmundson's "A Carpenter Is Born," Mailly's "Christmas Musette" and McKay's "Carillon for a Joyful Day." These numbers were played by David W. Hinshaw Dec. 24 at the Lutheran Church of the Reformation, Baltimore: "A la Venue de Noel," Le Begue; "Noel sur les Flutes," d'Aquin; Christmas Pastorale, Valentini; "From Heaven Came the Angel Band" and "Come, Redeemer of Our Race," Bach, and Finale from Symphony I, Vienne. The choir sang the Handel "Hallelujah, Amen" and Berlioz's "Thou Must Leave Thy Lowly Dwelling."

Janette Boylls, the assistant organist, played Kreckel's "Puer Natus Est Nobis" as a prelude Dec. 24 at the St. Lucas Evangelical and Reformed Church, Evansville, Ind. Ralph W. Waterman, the minister of music, led the choirs in numbers which included Handel's "And the Glory of the Lord," Bitgood's "The Christmas Candle," Krone's "A Child Is Born This Day" and Luvaas' "In Excelsis Gloria." Clokey's cantata "When the Christ-child Came" was heard Dec. 19 at St. Paul's Methodist Church in Toledo, where Margaret Weber, A.A.G.O., is organist-director. Miss Weber's organ selections Christmas Eve included numbers by Ives, Seely, d'Aquin, Purvis, Clokey, Van Hulse, Adams and Noble.

All of the compositions and arrangements used for the Christmas concert Dec. 14 by the choir of the University of Chattanooga were by composers of the United States and Canada. Isa McIlwraith is director of the group and some of the things she chose were "Gabriel from Heaven Descending," Bingham; "Jesus Born in Bethleah," Buchanan; "Hodie Christus Natus Est," Willan; "Good King Wenceslas," Sowerby; "As Joseph Was A'Walking," Plettner; "Personent Hodie," Bingham.

There was an organ recital by Richard Dirksen, associate organist, preceding the Christmas Eve service at the National Cathedral in Washington, D. C. At the service the choir, under the direction of Paul Callaway, sang numbers by da Vittoria, Mendelssohn, Bach and La Montaine. At the University Christian Church in Seattle, where Joseph H. Greener is the organist, his own composition, Christmas Suite, was played as a prelude to the Christmas Eve candlelighting service. The choir sang Mr. Greener's "A Song of Joy." Pre-service music at the St. John Lutheran Church in Charles City, Iowa, played by Earl Stewart, included a selection from Bach's Christmas Oratorio, Schmütz's Christmas Lullaby and Purvis' Carol Rhapsody.

Two of Healey Willan's compositions, "Come, Jesus, Holy Child, to Me" and "Sing, Oh Sing, This Blessed Morn" were sung Dec. 12 by the children's choir under the direction of Walter Wismar at Holy Cross Lutheran Church in St. Louis. Among the numbers sung by the adult choir were "And the Glory of the Lord" and "For unto Us a Child is Born" from "The Messiah." Joseph Ragan's choir at All Saints' Church in Atlanta sang a group of numbers before the Christmas Eve service which included David McK. Williams' "Sleep, Son Jesus," Bingham's "Unto Us a Child Is Born," Peter Warlock's "Balulalow" and Philip James' "Christ Is Born."

Interesting carols, old and new, were featured at services Dec. 19, 24 and 26 at the First Presbyterian Church of Wilkes-Barre, Pa., under the direction

of Douglas Petersen. These were the four choral numbers chosen by Mr. Petersen for the Dec. 26 service: "Carol of the Bells," Leontovich-Wilhouisky; "The Holly and the Ivy," arranged by Broughton; "Hasten Swiftly, Hasten Softly," Czech Kountz, and "What Sweeter Music," Malin. As a prelude Dec. 19 Mr. Petersen played Dupré's Variations on a Noel.

There was a program of organ music and Christmas carols Dec. 19 under the direction of Edwin Arthur Kraft, F.A.G.O., at Trinity Cathedral in Cleveland. For the prelude Mr. Kraft chose Purvis' "Divinum Mysterium" and his postlude was Guilman's "Marche Religieuse." The choir performed music by Matthews, Stokowski, Douglas Major, Praetorius, Mozart and other composers.

Six choirs participated in the Christmas candlelight service Dec. 19 at the First Lutheran Church of Sioux Falls, S. D., where Merle Pflueger is organist-director and Maxine Killeaney is assistant organist. The choirs sang many carols from foreign countries, among which were: "As Lately We Watched," Austrian; "O How Beautiful the Sky," Danish; "Three Kings," Spanish; "The Shepherds and the Inn," Mexican; "Carol of the Drum," Czech.

Chorale preludes chosen by Herbert Bruening to play at the Dec. 24 service of the Evangelical Lutheran Church of St. Luke in Chicago were "Fröhlich soll mein Herze," Van Hulse; "Vom Himmel hoch," Purvis "Antioch," Norris, and "In dulci Jubilo," Bach. Choral numbers used at that service were Hodge's "A Christmas Carol," Praetorius' "Lo, How a Rose E'er Blooming" and de Zacharia's "The Magnificat."

At Plymouth Congregational Church in Seattle, where Raphael Valerio is organist and Mrs. Valerio director of music, the choir sang Sweelinck's "Born Today" as the offertory anthem Dec. 19. The Toccata from Widor's Fifth Symphony and Bach's "In dulci Jubilo" were played as the prelude. Davis' "As It Fell upon the Night" was chosen as the anthem Dec. 24 by Stanley E. Saxton at Bethesda Episcopal Church in Saratoga Springs, N. Y. The service was broadcast from station WSPN.

Instrumental music played before the midnight service at St. Bartholomew's Church in New York, where Harold Friedell, F.A.G.O., is organist and choirmaster, was as follows: Pastorale, Bach-Hyde; "Christmas Eve," Reger; "The Shepherds and the Manger," Liszt-Dickinson; "Sleep of the Infant Jesus," Busser; "Ava Maria," Bach-Gounod. At the offertory the following choral works were sung: "Once in Royal David's City," Gauntlett; "Cherubim Song," Bortniansky; "In Excelsis Gloria," Friedell; "Around the Manger," Mrs. H. H. A. Beach; "The Holly and the Ivy," Broughton; "Happy Bethlehem," Padre Donastia; "The Shepherd's Story," Dickinson; "No Candle Was There," Lehman; "O Holy Night," Adam.

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STUART M. GARDNER



STUART M. GARDNER of West Hartford, Conn., has been appointed organist and master of the choristers at the Church of the Transfiguration (the Little Church Around The Corner) of New York City. Mr. Gardner received the bachelor of music degree from Westminster Choir College in 1947. He was organist and choirmaster at historic St. Paul's-on-the-Green, Norwalk, Conn., during which time he studied at Yale University, receiving the bachelor's and master's degrees in music. For six years he was conductor of the Norwalk Chamber Ensemble, a group of amateur musicians organized by him and heard throughout New Haven and Fairfield Counties. In July, 1953, Mr. Gardner was appointed organist and choirmaster of St. Paul's Episcopal Church of Flatbush, Brooklyn, N. Y., where he conducted two choirs, the Sigma Sigma Liturgical Choir for women and girls and St. Paul's Choristers, a choir of forty men and boys. This group has just finished a very busy Christmas season, having presented special concerts of Christmas music for the Montauk Lodge of Brooklyn, the Metropolitan Museum of Art, the Canadian Club of New York and the Waldorf-Astoria Hotel. The choristers also presented the very colorful "Festival of Nine Lessons and Carols" (after the Kings College, Cambridge tradition) before a large and appreciative congregation. Mr. Gardner will begin his duties at the Transfiguration Feb. 6. He will play a large three-manual organ, recently rebuilt by Austin Organs.

PUBLISHERS LAUNCH DRIVE TO LOWER MUSIC POSTAGE

The Music Publishers' Association of the United States has launched a strong campaign urging Congress to revise the postal regulations to permit the mailing of music at lower rates. The association points out that books and magazines may be sent at favorable rates because of their cultural contribution, but that no such provision ever has been made for music. An illustration of the discrepancy cited by the association is the fact that a hymnal weighing slightly less than two pounds may be mailed anywhere in the United States for twelve cents under the present book rate, but these same hymns printed separately but weighing the same would cost from twenty cents to fifty-one cents, depending upon the postal zone. Similar comparisons have been drawn between music reproduced in magazines and ordinary sheet music.

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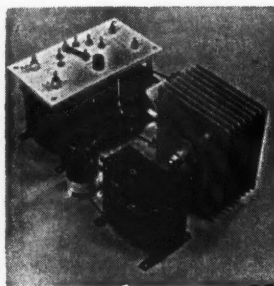
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RAYMOND C. BOESE



RAYMOND C. BOESE has been appointed organist in residence and professor of organ at St. Olaf College in Northfield, Minn.

Mr. Boese holds the master of music degree in organ from the University of Redlands, where he studied under Dr. Leslie P. Spelman. Later he spent a year in Europe, studying organ with Flor Peeters in Belgium and Jean Langlais in Paris. He was also a student at the Royal Flemish Conservatory in Antwerp. Last year Mr. Boese was on the organ faculty at Drake University in Des Moines and was minister of music of the University Christian Church. He was previously on the faculty of the University of Redlands

and Earlham College and has been chapel organist at Harvard University.

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The books, orchestral scores and bound volumes are to be housed in the main library; the unbound organ music will be kept in the William B. Olds Library in Watchorn Hall. The gift enriches the substantial holdings in music at the University of Redlands and will be used to advantage by undergraduate and graduate students.

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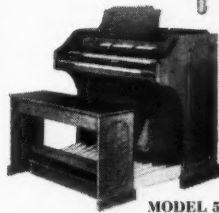
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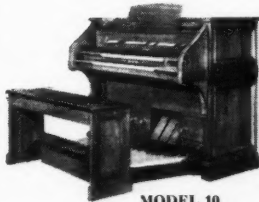
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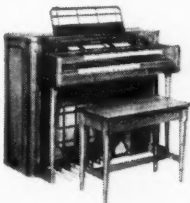
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By invitation of the Music Teachers' National Association E. Power Biggs is to present a recital and lecture at the convention in mid-February, 1955, in St. Louis, with headquarters at the Hotel Jefferson. The recital and the unusual "communication" by Mr. Biggs are scheduled for Tuesday afternoon, Feb. 15, at Christ Church Cathedral. A short recital of music by Handel, Sweelinck, Donato and Alain will be followed with a discussion by Mr. Biggs of notable instruments he visited and played on his European tour last spring, with a development of the subject of traditional voicing techniques and their applications in present-day building, from the point of view of the player.

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The following organists have been appointed as members of the Wa-Li-Ro council: Robert Hobbs of Christ Church Cathedral, Indianapolis; Owen P. Adams of St. Stephen's Church, East Liverpool, Ohio; James Hopkirk of St. John the Evangelist, Kitchener, Ont., and Elizabeth Weller of St. Thomas' Church, St. Catharines, Ont.

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Programs of Organ Recitals of the Month

Robert V. Cloutier, St. Louis, Mo.—For the second in the 1954-55 series of special music vespers at the Ladue Chapel Mr. Cloutier, with the assistance of two flutists, presented the following program: Toccata in E minor, Pachelbel; Introduction and Toccata in G major, Walond; Sonata No. 5 (organ and flute), Handel; Prelude and Fugue in A minor, Bach; Two Flute Duets, Op. 81, Kuhlau; Allegretto from Fourth Sonata, Mendelssohn; Chorale in B minor, Franck; Allegro Vivace from Symphony 1, Vienne; Nocturne and Allegro Scherzando (flute and organ), Gaubert; "Night Soliloquy" (flute and organ), Kennan; "Thou Art the Rock," Mulst.

Carl Weinrich, Princeton, N. J.—A recital was played by Mr. Weinrich Jan. 7 at Meredith College in Raleigh, N. C. The program: Concerto in A minor, Vivaldi-Bach; "By the Waters of Babylon," "A Mighty Fortress" and "Comest Thou Now from Heaven to Earth," Bach; Toccata and Fugue in D minor, Bach; Fantasy on the "Garden Hymn," Shepherd; Three Pieces for Mechanical Clock, Haydn; "Benedictus," Reger; Fugue on "Ad Nos ad Salutarem Undam," Liszt.

William Kelly Stevens, Los Angeles—A recital of Christmas music was played by Mr. Stevens Dec. 21 at the Cathedral of St. Vibiana. His program: Christmas Concerto, Corelli-Moschetti; Fantasy on "Une Jeune Fille," du Caurroy; Noel, "Cette Journée," LeBegue; "Good News from Heaven," Pachelbel; "Joseph Est Bien Marie," Balbastre; Noel, d'Aquin; Two Chorale Preludes on "In dulci Jubilo," Buxtehude; "A Lovely Rose Is Blooming," Brahms; Prelude on "God Rest Ye Merry," Diggle; Prelude on "Good King Wenceslaus," Read; "Tecum Principium," Dupré; Improvisation on "Divinum Mysterium," Stevens; "Dieu parmi Nous," Messiaen.

Wilma Leamon, Chicago—Mrs. Leamon, treasurer of the Chicago Club of Women Organists, gave a recital on Christmas Day in the Presbyterian Church of Carlisle, Ky. In a beautiful setting of white orchids, red roses, poinsettias and candlelight, the following program was presented: Allegro Moderato e Serioso and Adagio from the First Sonata, Mendelssohn; "Behold, a Rose Breaks into Bloom," Brahms; "Fair Lord Jesus" Edmundson; "Jesu, Joy of Man's Desiring" and "In Thee Is Gladness," Bach; "Vision," Rheinberger; "Psalm 19," Marcello; Chorale in A minor, Franck. A large audience, including a state senator and many professional people, attended the recital. Mrs. Leamon's brother, the Rev. William Robert Raborn, is pastor of the Presbyterian Church at Carlisle.

George L. Scott, Pullman, Wash.—Mr. Scott will give a recital Feb. 20 at Washington State College. His program will be as follows: Two Chorale Preludes and Fugue in A flat minor, Brahms; Prelude and Fugue in A minor, Bach; Cantilene and Intermezzo from Symphony 3, Vienne; Nocturne, Humphrey; "Chant de Joie," Langlais; Toccata, Sowerby.

Arthur C. Becker, Mus.D., A.A.G.O., Chicago—In a recital by Dr. Becker at St. Vincent's Church during the 10 a.m. low mass on Christmas Day he played: "Noel Polonoise," Guilman; Rhapsody on Noels, Gigout; "Noel sur les Flutes," d'Aquin; Three Preludes on Christmas Carols, Boely; "Sit Laus Plena, Sit Sonora," Best.

Lewis E. Rowell, Fairport, N. Y.—On Dec. 29, in Bethlehem Lutheran Church, a joint recital was presented by Annette Johnson, mezzo soprano, and Lewis E. Rowell, organist and choirmaster of the First Baptist Church of Fairport, N. Y. The organ selections were: "Nun komm, der Heiden Heiland," Bach; "Noel Grand Jeu et Duo," d'Aquin; Sonata in E flat minor, Hindemith; "Hymne d'Actions de Grace sur le Te Deum," Langlais.

Larry G. Palmer, Crestline, Ohio—A Christmas recital was presented at the First Presbyterian Church, Crestline, Dec. 22. Mr. Palmer, a junior in high school, played the following program: Christmas Concerto, Corelli; "The Nativity," Langlais; Noel, d'Aquin; Improvisations on "We Three Kings," Holden; "Greensleeves," and Carol Rhapsody, Purvis; "Carol Canon," "Good King Wenceslaus," Bingham; "Rejoice, the Lord Cometh," Saxton; "Rejoice Greatly, Oh My Soul," Karg-Elert; Two Settings of "In dulci Jubilo," Dupré and Bach. The organist was assisted by Miss Shirley Donaldson, soprano, who sang several groups of numbers.

Warren F. Johnson, Washington, D. C.—Pre-service music played by Mr. Johnson in recent weeks at the Church of the Pilgrims has included the following: Voluntary in A, Russell; Sonata, Zipoli; "Impressions Bretonnes," Collin; Canzone, G minor, Reger; the Hymn "Come, Holy Spirit" and "Benediction Nuptiale," Emile Bourdon; Partita,

"Ach, was soll' ich, Sünder, machen," Pachelbel; "Fahre fort, Zion," Ramin; Overture and "Alleluia" from "Unto Us a Child Is Born," Bach; Canzona, Stanford; Prelude, Intermezzo and Theme with Variations, Herman Strategier; "Threnody," Becket Williams; Toccata, Nieland; "By the Waters of Babylon," Huston; Third Organ Sonata, Op. 33, Niels Otto Raasted; Suite for Advent (American Organ Mass), Purvis; Seven Preludes on Advent Hymns, Van Hulse; Seven Preludes on Christmas Hymns, Van Hulse; Christmas Suite ("Il Riposo"), Philip James.

Kay Pratt and John Hamilton, Wenatchee, Wash.—Miss Pratt and Mr. Hamilton gave a recital Dec. 26 at the Church of Jesus Christ of Latter-day Saints. They were assisted by Linda Just, violinist. Organ numbers played by Miss Pratt were as follows: Short Prelude and Fugue in E minor, Bach; "Behold, a Rose Breaks into Bloom," Brahms; "Siesta," Laurens; "If Thou but Suffer God to Guide Thee" (two settings), Bach. Mr. Hamilton played the following: Prelude and Fugue in D, Bach; Meditation on "Gently Raise the Sacred Strain," Schreiner; "Vision of the Church Eternal," Messiaen; "Carillon for a Joyful Day," McKay.

Nesta Lloyd Williams, F.A.G.O., Columbia, Mo.—Miss Williams, a member of the faculty at Stephens College, gave a recital before the Christmas Eve service at Calvary Episcopal Church. The program was as follows: "Joyous Changes on Three Christmas Carols," Andrews; Bohemian Carol, Poister; "O Holy Night," Adam; Three Carols, Purvis; "Coventry Carol," Gore; "Magnificat," "Unto Us a Child Is Born" and "Rejoice, Ye Christians," Bach; Pastoral and Fugue on "From Heaven Above" and "How Brightly Shines the Morning Star," Pachelbel.

Noel Goemanne, Victoria, Tex.—The Victoria Chapter of the A.G.O. sponsored Mr. Goemanne in a recital Jan. 4 at St. Mary's Church. His program was as follows: Prelude and Fugue in F minor, Bach; "O Man, Bemoan Thy Grievous Sins" and "This Day of Rejoicing," Bach; Siciliano, van den Gheyn; "Herr Gott, lass dich erbarmen," Isaac; Prelude, Fugue and Chaconne, Buxtehude; Noel 6, d'Aquin; "Clair de Lune," Vienne; "Lied to the Desert" and "Lied to the Mountains," Peeters; "Prayer" and Fantasia, Goemanne.

Oswald G. Ragatz, Bloomington, Ind.—Mr. Ragatz gave a recital Nov. 29 at Drury College, Springfield, Mo. His program was as follows: Concerto in C minor, Telemann; "Capriccio Cucu," Kerll; Three "Leipzig" Chorale Preludes, Bach; Pastoral, Roger-Ducasse; "Divertissement," Vienne; Air with Variations, Sowerby; Toccata in D flat major, Jongen.

Melvin West, Redlands, Cal.—Mr. West gave his master's degree recital Jan. 10 at the University of Redlands. His program was as follows: Fantasia in F minor, Mozart; Noel and Variations, d'Aquin; "Erbarm dich mein" and Fantasia and Fugue in G minor, Bach; "Cortege et Litanie" and Berceuse, Dupré; Roulade, Bingham; "Hymne aux Memoires Heroiques," Grunenwald.

L. W. Anderson, Bloomington, Ill.—On Jan. 18, Mr. Anderson, student of Lillian McCord, was presented in a senior honor recital by the School of Music of Illinois Wesleyan University. The recital was held in Presser Hall at the university. The program: Fantasia, in F minor, Mozart; "Noel Grand Jeu et Duo," d'Aquin; "Wedge" Prelude and Fugue in E minor, Bach; Pastoral, Roger-Ducasse; Sonata on Psalm 94, Reubke. Mr. Anderson, a Chicagoan, is a former student of Mary Ruth Craven and Frederick Marriott. At the present time he is organist of the Second Presbyterian Church of Bloomington.

Robert E. Schanck, Orange, N. J.—The following were played by Mr. Schanck Oct. 31 at a vesper service in the Orange Methodist Church: Trumpet Voluntary, Purcell; Largo, Varacini; "Tryptique," Vienne; "Now Thank We All Our God," Karg-Elert; Toccata on "Ave Maris Stella," Peeters.

Andrew J. Baird, A.A.G.O., Poughkeepsie, N. Y.—A recital was played by Mr. Baird Oct. 31 at the Reformed Church. He was assisted by Ethel Cass, contralto. Organ numbers were as follows: Toccata in D minor (Doric), Bach; Pastoral, Foote; Minuet, Mozart; "Meditation a Sainte Clothilde," James; First Movement from Sonata in G

minor, Merkel; "Grand Choeur," Guilman; "The Deserted Farm," Dett; "Dawn," Jenkins; "At Evening," Buck; Finale from Symphony 1, Maquaire.

William Best, M.M., Daytona Beach, Fla.—A recital was played by Mr. Best Dec. 12 at St. Timothy Episcopal Church. He was assisted by Roosevelt Williams, tenor. Organ numbers were as follows: "Suite Gothique," Boellmann; "Sleepers Wake" and Toccata and Fugue in D minor, Bach; Sonata in C minor, Guilman; "Romance sans Paroles," Bonnet; Reverie in D flat, Dickinson; "Chant Heroique," Langlais; "Hallelujah," Handel.

David W. Hinshaw, Baltimore, Md.—A recital was played by Mr. Hinshaw Jan. 2 at the Evangelical Lutheran Church, Zion, in Middletown, Md. He was assisted by Kenneth W. Smith, baritone. Organ numbers were as follows: Voluntary on the Doxology, Purcell; Two Noels, d'Aquin; "From Heaven Came the Angel Band," "Come, Saviour of the Gentiles" and "In Thee Is Joy," Bach; Contemplation on "Tallis' Canon," Fantasia on "Ton-y-Botel" and "Greensleeves," Purvis; "Merry Christmas and a Happy New Year," Templeton; "The Lost Chord," Sullivan; Adagio from Symphony 6, Widor; Finale from Six Pieces, Franck.

E. William Brackett, Baltimore, Md.—The dedicatory recital on the three-manual Aeolian-Skinner organ at the Church of St. Michael and All Angels was played Dec. 12 by Mr. Brackett. This organ was described in the November, 1953, issue of THE DIAPASON. The program was as follows: Concerto in A minor and Chorale Preludes, "Christ, Our Master, Came to Jordan" and "Come, Saviour of the Gentiles," Bach; "Fugue a la Gigue," Bach; Chorale from "Symphonie Romane," Widor; Scherzo from Symphony 2, Vienne; Chorale in B minor, Franck; "Jesu, Dulcis Memoria," Davies; Introduction, Passacaglia and Fugue, Willan.

Herbert Max Smith, Norman, Okla.—Mr. Smith gave his recital for the degree of master of music Dec. 8 at the University of Oklahoma. The program: Prelude and Fugue in F major, Lübeck; Variations on "Mein junges Leben hat ein End," Sweelinck; Passacaglia and Fugue in C minor,

Bach; Sonata on the Ninety-fourth Psalm, Feubke; "Epilogue," Langlais; "In Paradisum," Daniel-Lesur; "Dieu parmi Nous," Messiaen.

Raymond C. Boese, Northfield, Minn.—Mr. Boese gave a recital Jan. 16 in Boe Memorial Chapel at St. Olaf College, playing: Prelude and Fugue in A minor, "Deck Thyself" and "If Thou but Suffer," Bach; "Toccata per l'Elevazione," Frescobaldi; "The Musical Clocks," Haydn; Sonata 2, Hindemith; Finale, Peeters.

C. Gordon Wedertz, Chicago—These numbers were played by Mr. Wedertz Jan. 9 at the La Grange Legion Sunday Evening Club: Prelude to "Cavalleria Rusticana," Mascagni; Andante Dolorosa, from Concerto in C major, Vivaldi; "Piece Heroique," Franck; Nocturne, Ferrata; March in E flat, Costa.

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**THREE-MANUAL BY FRAZEE
FOR MANCHESTER, N. H., CHURCH**

The Frazee Organ Company, South Natick, Mass., has received the contract to build a three-manual organ for St. Paul's Methodist Church, Manchester, N. H. Specifications were drawn up by Milton W. Johnson, organist of the church, in collaboration with Gerald F. Frazee of the Frazee Company. The stoplist will be as follows:

GREAT ORGAN.
Open Diapason, 8 ft., 61 pipes.
Melodia, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Grave Mixture, 2 ranks, 122 pipes.
Chimes, (prepared for).

SWELL ORGAN.
Lieblich Gedeckt, 16 ft., 12 pipes.
Geigen Diapason, 8 ft., 68 pipes.
Gedeckt, 8 ft., 85 pipes.
Salicional, 8 ft., 68 pipes.
Voix Celeste, 8 ft., 49 pipes.
Wald Flöte, 4 ft., 61 notes.
Nazard, 2 3/4 ft., 61 notes.
Flautino, 2 ft., 61 notes.
Oboe, 8 ft., 68 pipes.
Trumpet, 8 ft., 68 pipes.
Vox Humana, (prepared for).

CHOIR ORGAN.
Concert Flute, 8 ft., 68 pipes.
Gemshorn, 8 ft., 85 pipes.
Gemshorn Celeste, 8 ft., 49 pipes.
Flute Ouverte, 4 ft., 12 pipes.
Gemshorn, 4 ft., 61 notes.
Gemshorn, 2 3/4 ft., 61 notes.
Gemshorn 2 ft., 61 notes.
Clarinet, 8 ft., 61 pipes.

PEDAL ORGAN.
Open Diapason, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Lieblich Gedeckt, 16 ft. (from Swell).
Octave, 8 ft., 12 pipes.
Major Flute, 8 ft., 12 pipes.
Still Gedeckt, 8 ft. (from Swell).
Flute, 4 ft. (from Swell).

The Frazee Organ Company also has contracts for a large two-manual for the First Baptist Church, Manchester, and for rebuilding the organ in the Congregational Church of Bar Harbor, Maine. Recently completed are organs in the Evangelical Congregational Church, Hingham, Mass.; the Park Congregational Church, Worcester, Mass., and the Getchell Street Baptist Church, Waterville, Maine. Now being installed is a three-manual in the Sacred Heart Church, Roslindale, Mass. Specifications for this instrument were drawn up by Edward B. Gammons of Groton, Mass.

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MRS. EMIL BORTH, WHO WINS PAPAL MEDAL



Mrs. EMIL BORTH has been awarded the papal medal (the cross Pro Ecclesia et Pontifice) in recognition of fifty years of service as the organist of St. Clement's Catholic Church in Duluth, Minn. She is the only person in the Duluth Diocese to be so honored by the Vatican.

Mrs. Borth, who was born in Winona, Minn., and spent her girlhood there, began study of the organ with the sisters at St. John's Convent in that city when she was 9 years old. In 1902 she was married to Mr. Borth and the young couple moved to Duluth. Here Mrs. Borth was appointed to the position of organist at St. Mary's Church and played there until the church was destroyed by fire a year and a half later. Then she went to St. Clement's. She also played in several theaters.

A high point in Mrs. Borth's life in Duluth was being the first woman to ride

across the ship canal in Duluth on the original aerial trolley or ferry, popularly called the "basket." And, because she was the first, she was invited to ride on its last trip in 1929, after which the ferry was dismantled and the present lift bridge constructed to replace it.

Mrs. Borth's career has been full of interesting experiences. As a child she learned to play on a neighbor's reed organ. One day her neighbor said she would sell the organ for \$10. Another little girl bought it and all the girls used to go there and play it—until the finance company picked it up. The original payments had not been kept up.

Mrs. Borth is a member of the Matinee Musicale, the Twentieth Century Club, the Daughters of Isabella and the Duluth Council of Catholic Women.

DR. HEINRICH FLEISCHER AND CLASS AT KANSAS SCHOOL



DR. HEINRICH FLEISCHER, organist of Rockefeller Chapel at the University of Chicago and member of the faculty at Valparaiso College, recently gave a recital at Friends University in Wichita, Kan. Dr. Fleischer is here shown with a group of music students at that school. These students heard Dr. Fleischer play and conduct a class in interpretation of organ literature.

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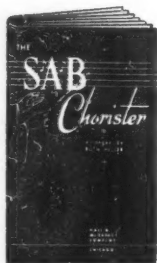
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RECITALS

CHOIR ROBES PRESENTED TO CHURCH IN OHIO

CHICAGO WOMEN WILL HOLD
HYMN FESTIVAL ON FEB. 6

On Sunday afternoon, Feb. 6, at 3:45 the Chicago Club of Women Organists will hold its fourth annual hymn festival, with senior choirs, junior choirs, and guest choirs, at the Chicago Methodist Temple. Hymns to be sung by the congregation and choirs will be based on the Beatitudes. The guest choir anthem, "O God, Our Help in Ages Past," will be sung by the Milwaukee Railroad Choral Club, Glen Jorian, director. The combined choirs, under the direction of Pauline Osterling, will sing "Joyful, Joyful, We Adore Thee," Beethoven-Scholin, and "Now Rest Beneath Night's Shadows," Isaac-Flandorf. Organist for the hymns will be Grace Symons. The organ prelude will be played by Hazel Quinney. Helen

CHOIR ROBES PLAYED a prominent part in a nationwide television program recently when the Rev. Russell Hoy, pastor of the Canal Lewisville Methodist Church in Coshocton, Ohio, appeared on the popular Chicago program "Welcome Travelers." When Tommy Bartlett, master of ceremonies, discovered that Mr. Hoy's church was conducting a fund raising campaign he presented twenty choir robes to him, a gift from the E. R. Moore Company. The picture above shows Mr. Hoy at the left with Mr. Bartlett behind him. The other two persons are models. The robes being sent to the church have been custom made for each choir member from "chapelcord" fabric and the color is "cavalier."

Westbrook will play the offertory and Alice R. Deal the postlude.

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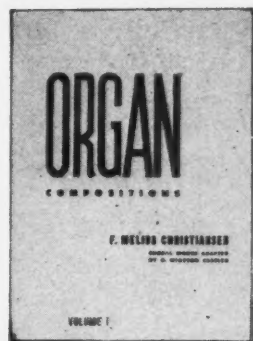
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J. WARREN HUTTON



J. WARREN HUTTON has been appointed instructor of organ at the University of Alabama. Mr. Hutton was born in Little Rock, Ark., where he studied organ, piano and choral techniques with John H. Summers. He received his B. M. degree from the Oberlin Conservatory of Music, where he studied organ with Arthur Poister, and organ and harpsichord with Fenner Douglass. His M. M. degree is from Syracuse University, where he studied with Arthur Poister. He has also studied at the Organ Institute in Methuen, Mass.

Before going to the University of Alabama Mr. Hutton was organist and choirmaster of St. Paul's Episcopal Church in Norwalk, Ohio. For the past three years he has been teaching organ at Peabody College, Nashville, Tenn. While in Nashville he was also assistant professor of music and college organist at Scarritt College and was organist at the West End Methodist Church.

In addition to his responsibilities at the University of Alabama Mr. Hutton is director of music at the First Methodist Church in Tuscaloosa, where his wife, Nancy Hutton, is organist.



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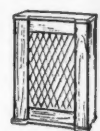
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HAMMOND INTRODUCES NEW PERCUSSION TONE CONTROL

What the makers of the Hammond electronic organ have described as a basic improvement in their instruments was demonstrated to the press Jan. 7 in the Hilton Hotel, Chicago. The added feature is called "touch response percussion control" and it permits the player of a Hammond to use tones resembling those of the piano, harp, chimes, marimba, guitar, banjo, xylophone, vibraphone and other instruments. On the regular models percussion tone will be brought into use by tilting tablets placed to the right of the drawbars.

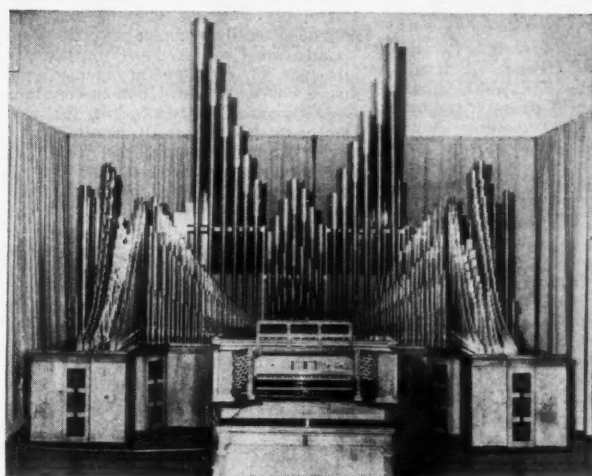
Porter Heaps, Chicago concert organist, demonstrated the new Hammond models, playing music ranging in style from church chorales to popular dance tunes. He also showed how the radio and television organist could produce a variety of sound effects.

When the device is in operation the player regulates the amount of percussion by varying his touch. When he plays in strict legato style no percussion is heard.

He may play in such a manner that only one voice is brought out as a percussion tone. It is therefore possible to use the device for the same purpose that "second touch" was used in theater organs. The makers also claim that the percussion control allows the organist to use three tone colors simultaneously on the manuals, giving the effect of playing on three manuals at the same time.

Company spokesmen emphasized that the models with "touch response percussion control" may be played in the standard manner but that the device will be regular equipment on all new models.

IN A LETTER RECENTLY received by Dr. Edward Eigenschenk of the American Conservatory of Music, Chicago, Miss Marigold Hall, who has earned her degree in organ and now is Mrs. Charles H. Carraway, reports that she is organist for the Christian Science service of the armed forces in the Yokohama area in the 8064th Station Hospital, Yokohama, Japan. Her husband, Major Charles H. Carraway, is the possessor of a fine voice and this is their second stay in Japan. Mrs. Carraway has unusual success with a choir which she has trained.



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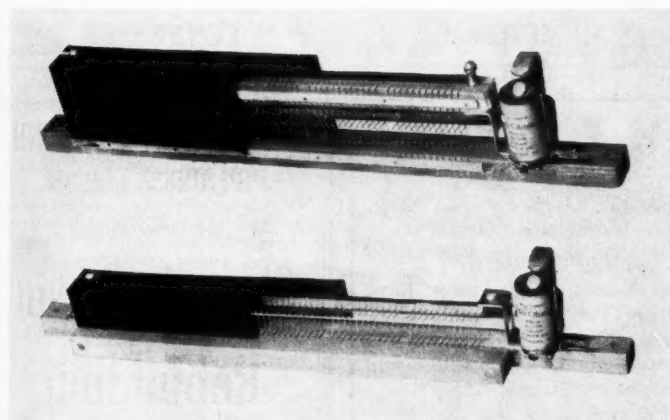
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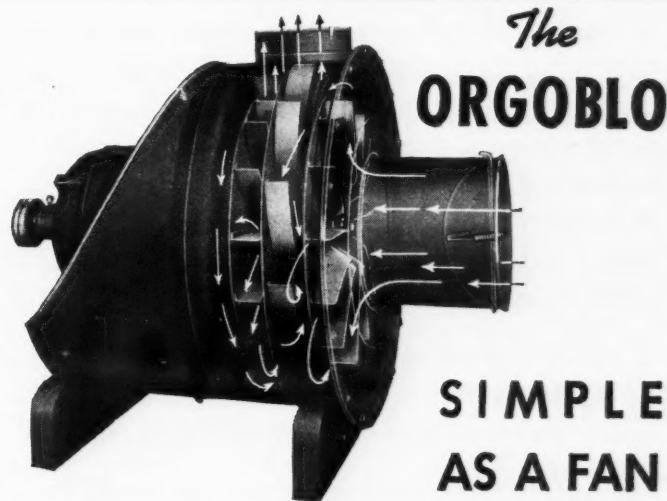
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FAMED EUROPEAN ARTISTS TO TEACH AT ANDOVER, MASS.

Finn Videro, well-known organist of Copenhagen, and Helmut Walcha of Frankfurt-am-Main, will join Catharine Crozier and Arthur Howes on the organ faculty of the Organ Institute summer session to be held at Andover, Mass., Aug. 1 to 20.

In its eight previous summer seasons the institute has presented recitals and master classes by American organists, including E. Power Biggs, Catharine Crozier, Arthur Howes, Robert Noehren, Arthur Poister, Carl Weinrich and Ernest White. The late Fritz Heitmann of Berlin was a member of the faculty in 1950. This year the institute will again bring to the American organ profession the opportunity to become acquainted with distinguished artists and scholars in the field of organ music.

Finn Videro has been widely known in Europe for some time and in the last two years his recordings have earned for him recognition as one of the great interpreters of baroque music. He will center his teaching around the music of Buxtehude, whose organ works he is now editing and will soon record. He also will teach excerpts from the "Little Organ Book" and other works of Bach, Pachelbel and their contemporaries and forerunners.

Helmut Walcha, also known in this country for his recordings, has accepted the Organ Institute's invitation to teach and play in its 1955 summer session. Beloved by those American organists who have studied under him in Germany, his presence in the United States undoubtedly will bring many to Andover.

Arthur Howes, director of the institute, will teach the Bach "Schübler" chorale preludes, the Fantasia in F minor by Mozart, the Eleven Chorale Preludes by Brahms, the Three Chorales and "Piece Héroïque" by Franck and movements from sonatas by Mendelssohn and symphonies by Widor and Vienne. He also will give a course in the essentials of organ design and construction and will present a graded list of teaching materials incorporating compositions of Bux-

tehude, Pachelbel, Lübeck, Scheidt, Krebs and other composers whose works have become generally available in recent years.

Catharine Crozier, noted for her performance of contemporary music, will give a course of instruction in this field. It will include study of "Litanies" and Dances by Alain, the "Pentecostal Mass" by Messiaen, the Sonatas by Hindemith, the Symphony by Sowerby and contemporary works requested by the students.

The curriculum will be supplemented by special courses in improvisation and voice culture. This instruction has been planned in such a way that students will acquire enough material for them to utilize in practice through the following year. The courses will be given in small classes.

Arthur E. Hall, who has achieved national prominence as a composer, having won the Society of Contemporary Music award, the Organ Institute composition prize and the Houston Symphony Society award for the season 1954-55, will offer instruction in keyboard musicianship and improvisation. A course in the technique of conducting will be offered by Mr. Howes, who is the conductor of the Fine Arts String Orchestra and former conductor of the Cecilia Society and Schola Cantorum in Boston and the Bach Choir of Houston.

Lodging and meals will be provided in dormitories and commons of Phillips Academy. Practice facilities will be available for students in schools and churches of Andover, North Andover, Bradford, Haverhill and Lawrence.

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